

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 57.—No. 23.

SATURDAY, JUNE 7, 1879.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Mdme Cepeda.

THIS EVENING (SATURDAY), June 7, will be performed (first time these four years) **BELLINI's Opera, "NORMA."** Norma, Mdme Cepeda; Adalgisa, Mdme Valleria; Oroveso, Signor Silvestri; and Pollio, Signor Syra. Conductor—Signor BEVIGNANI.

MONDAY next, June 9, in consequence of the full rehearsal of *L'Africaine*, there will be no performance on that evening.

TUESDAY next, June 10, **MOZART's Opera, "LE NOZZE DI FIGARO."** La Contessa, Mdme Cepeda; Susanna, Mdme Valleria; Cherubino, Mdme Zazé Thalberg; Il Conte, Signor Grassiani; and Figaro, Signor Cotogni.

Mdme Adelina Patti.—Signor Nicolini.—Début of Mons. Lassalle.

THURSDAY next, June 12 (in lieu of the Subscription for Tuesday, July 29), the first performance this season of **MEYERBEER's Opera, "L'AFRICAINNE."** Selka, Mdme Adelina Patti (her first appearance in that character); Inez, Mdme Valleria (her first appearance in that character); Nelusko, M. Lassalle (his first appearance in England); Don Pedro, Signor Vidal; and Vasco di Gama, Signor Nicolini. On this occasion the doors will be open at Half-past Seven, and the opera will commence at Eight o'clock.

Mdme Cepeda.—Mdme Scalchi.

FRIDAY next, June 13, **DOMIZETTI's Opera, "LUCREZIA BORGIA."** Lucrezia Borgia, Mdme Cepeda; Maffio Orsini, Mdme Scalchi; Il Duca Alfonso, M. Gaillard; and Gennaro, Signor Gyarard.

Mdme Adelina Patti.

SATURDAY, June 14, **MOZART's Opera, "DON GIOVANNI."** Zerlina, Mdme Adelina Patti; Donna Anna, Mdme Cepeda; Donna Elvira, Mdme Valleria; Leporello, M. Gaillard; Masetto, Signor Scolaria; and Don Giovanni, M. Maurel. Doors open at Eight o'clock; the Opera commences at half-past.

The Box Office, under the portico of the theatre, is open from Ten till Five. Side Boxes on the first tier, 23 3s.; Upper Boxes, 22 12s. 6d.; Orchestra Stalls, 41 1s.; Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

LAST BALLAD CONCERT—SATURDAY NEXT.

AFTERNOON BALLAD CONCERT.

AFTERNOON BALLAD CONCERT.—ST JAMES'S HALL.—

Mr JOHN BOOSEY begs to announce that the **LAST BALLAD CONCERT** of the Season will take place on **SATURDAY Afternoon next, June 14, at Three o'clock.** Artists—Miss Mary Davies and Miss Annie Marriott, Mdme Trebelli and Mdme Antoinette Sterling; Mr Sims Reeves and Mr Edward Lloyd, Mr Santley, Mr Alfred Moore, and Mr Maybrick. Pianoforte—Mdme Arabella Goddard. The London Vocal Union, under the direction of Mr Fred. Walker. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d.; Reserved Area, 5s.; Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets of Mr Austin, St James's Hall; the usual Agents; and at Boosey & Co.'s Ballad Concert Office, 205, Regent Street.

SIR JULIUS BENEDICT has the honour to announce his **ANNUAL GRAND MORNING CONCERT**, to take place, under the patronage of the Royal Family, at **ST JAMES'S HALL, on WEDNESDAY, June 12, at which Mdme Etelka Gerster, Mdme Vanzandt, Mdme Trebelli, and Mdme Christine Nilsson will appear.** The names of the other eminent Artists engaged will be shortly announced. Stalls, 21 1s.; Reserved Seats, 10s. 6d. Tickets to be obtained of the principal Music-sellers and Librarians; at Austin's Ticket Office, St James's Hall; and of Sir Julius Benedict, 2, Manchester Square.

RIVIERE'S PROMENADE CONCERTS—COVENT GARDEN.

Season 1879. M. RIVIERE has the honour to announce that he has been fortunate enough to engage **MRS GEORGINA WELDON** to instruct and train the Choir, which will be greatly increased. Rehearsals to take place at Tavistock House, Morning and Evening Classes. Ladies and Gentlemen wishing to join are requested to apply for prospectus at 28, Leicester Square (RIVIERE & HAWKES). Immediate application should be made.

ROCHESTER CATHEDRAL.—A LAY-CLERK (Tenor)

is WANTED. Duties: to attend punctually, and to take his part in the services, twice daily. Stipend, about £65 per annum. Applications to be made and testimonials sent, to the **REV. THE PREBENDARY, Rochester Cathedral.** Rochester is only an hour or an hour-and-a-quarter distant from London by the South Eastern and Chatham & Dover Railways, and there are frequent trains daily by both these lines.

HER MAJESTY'S THEATRE, HAYMARKET.

Grand Morning Performance.—Mdme Christine Nilsson.

THIS DAY (SATURDAY), June 7 (commencing at Two o'clock), will be performed, WAGNER's Opera, "LOHENGGRIN." Lohengrin, Signor Campanini; Telramondo, Signor Galassi; Enrico, Signor Foli; Ortruda, Mdme Trebelli; and Elsa, Mdme Christine Nilsson. Conductor—Signor ARDITI.

THIS EVENING (SATURDAY, at half-past Eight o'clock), MOZART's Opera, "LE NOZZE DI FIGARO." Il Conte, Signor del Puente; Figaro, Signor Galassi; La Contessa, Mdme Eugénie Pappenheim; Susanna, Mdme Héliène Crosmonde; and Cherubino, Mdme Marie Vanzandt (her first appearance in this character).

Next Week.—Extra Night.

Mdme Etelka Gerster.

MONDAY next, June 9, "**RIGOLETTO.**" Il Duca, Signor Campanini; Rigoletto, M. Roudil (his second appearance in England); Sparafucile, Signor Foli; Maddalena, Mdme Trebelli; and Gilda, Mdme Etelka Gerster.

Mdme Christine Nilsson.

TUESDAY next, June 10 (first time this season), "**LES HUGUENOTS.**" Raoul, Signor Fancelli; St Bris, Signor Galassi; Nevers, Signor del Puente; Marcello, Signor Foli; Margherita di Valois, Mdme Emilie Ambré; Urbano, Mdme Trebelli; and Valentina, Mdme Christine Nilsson.

Subscription Night.—Mdme Etelka Gerster.

THURSDAY next, June 12, "**I PURITANI.**" Elvira, Mdme Etelka Gerster (her first appearance in that character this season).

Mdme Christine Nilsson.—Extra Night.

FRIDAY next, June 13, "**FAUST.**" Margherita, Mdme Christine Nilsson.

The Opera will commence at Half-past Eight.

Stalls, 21s.; Dress Circle Seats (first two rows), 15s.; other Rows, 10s. 6d.; Amphitheatre Stalls (first two rows), 10s. 6d.; other Rows, 7s. 6d.; Gallery Stalls, 5s.; Gallery, 2s. 6d.

Box Office of Her Majesty's Theatre, under the Colonnade, open daily from Ten till Five, under the direction of Mr Bailey.

108, LANCASTER GATE, HYDE PARK.

(By kind permission of J. D. ALLCROFT, Esq., M.P., and Mrs ALLCROFT.)

MISS MARION BEARD

Has the honour to announce her

HARP CONCERT

For

MONDAY EVENING, JUNE 23RD, AT EIGHT O'CLOCK.

MR JOHN THOMAS (Harpist to Her Majesty the Queen)

begs to announce that his **GRAND HARP CONCERT** will take place at **ST JAMES'S HALL, on THURSDAY Morning, June 26th, at Three o'clock**, assisted by the most eminent artists. Harp Solos, Songs, with Harp accompaniment. Duets for two Harps, and several Compositions for a **BAND OF HARPS.** Further particulars will be duly announced. Sofa Stalls, 21s.; Reserved Seats, 10s. 6d.; Balcony 5s.; Admission, 2s. 6d.; to be had of Stanley Lucas, Weber & Co., 84, New Bond Street; the principal Music-sellers and Librarians; at Austin's Ticket Office, St James's Hall; and of Mr JOHN THOMAS, 53, Welbeck Street, W.

MDME MARIE BELVAL has the honour to announce

that she will give an **EVENING CONCERT** on **MONDAY, June 16, at the LANGHAM HALL**, when she will be assisted by **Mmes A. Sinclair, K. Hardy, and E. Webster, Messrs F. Leigh, G. Coventry, A. Thomas, R. Miles, and Maybrick.** Violin—Mdme Thérèse Liebe. Violoncello—Mr H. Gough. Pianoforte—Mr Ganz, Miss F. Smart, and Mr H. Parker. Conductors—Mr GANZ, Mr H. PARKER, Mr E. MORTON, Signor VASCHETTI, and Signor PINSUTI. Tickets, 7s., 5s., 3s., and 1s., to be obtained of Mdme BELVAL, 7, Cavendish Place, W.

HERR XAVER SCHARWENKA will give a **PIANO-FORTE RECITAL** at **ST JAMES'S HALL, on WEDNESDAY Afternoon next,**

June 11, and a **Concert of Chamber Music** on **THURSDAY Afternoon, June 12, assisted at the Chamber Concert by Herr Franke (violin), Herr Heimendahl (viola), Herr Van Biene (violinello).** Commencing on each occasion at Three o'clock. Stalls, 7s. 6d.; Balcony, 3s.; Admission, 1s. Tickets at the usual Agents; and at Austin's Office, St James's Hall.

LONDON CONSERVATOIRE OF MUSIC.—

Professors and Examiners:—Signori Tito Mattel, Enrico Mattel, Monari Rocca; Herren Lutgen and Jacoby; Messrs Albert, Boumann, Amand Castagner, Tourneur, and J. Riviere; Messrs H. C. Cooper, F. Chatterton, T. Lawrence, J. Hutchins, T. E. Mann, T. Harper, Bernhardt, and Lansdowne Cottell. The fee for residents is 21 guineas per term, inclusive of full board and a first-class railway season ticket; Opera admission, &c. Students can enter any time. Programmes and prospectuses post free.—O. RAY, Sec., Langham Hall, W.

UNDER THE DISTINGUISHED PATRONAGE OF HER GRACE THE DUCHESS OF WESTMINSTER.

MDME STELLA DORVA'S GRAND MORNING CONCERT will take place at the LANGHAM HALL on SATURDAY next, June 14th. The following distinguished Artists will assist:—Pianoforte—Mdlle Wanda Bulewski, and M. Le Cert (Laurent du Conservatoire Royal de Bruxelles); Violin—Mlle Jadwiga Bulewski; Violoncello—Herr Schubert; Flute—M. Chaudor (Laurent du Conservatoire Royal de Bruxelles). Conductor—Herr SCHUBERT. Tickets, One Guinea each, may be had of Mr William Czerny, 349, Oxford Street, W.

MDLE ANNA MEHLIG'S MORNING CONCERT, ST JAMES'S HALL, MONDAY AFTERNOON next, June 9, at Three o'clock. Vocalists—Mdlle Redeker and Herr Emblad. Violin—Herr Straus; Second Violin—Herr Ries; Viola—Mr J. B. Zerbini; Violoncello—Herr Daubert. Pianoforte—Mdlle Annette Essipoff and Mdlle Anna Mehlig. Tickets, 7s. 6d., 3s., and 1s. Tickets at the usual Agents; and at Austin's, St James's Hall.

MISS FLORENCE SANDERS (pupil of Mr W. H. Holmes) has the honour to announce her EVENING CONCERT at LANGHAM HALL, Great Portland Street, on THURSDAY next, June 12. Artists:—Mdlle Sarah Tilmore, Miss Edith Brandon, and Miss Annie Brierworth, Mr Frank Belmont, Mr Frank Holmes, and Mr Thureley Beale; Solo Trumpet—Mr T. Harper; Solo Violoncello—Mr H. Trust; Solo Pianoforte—Miss Florence Sanders. Sofa Stalls, 10s. 6d.; Family Tickets to admit Four, 31s. 6d.; Stalls, 5s.; Balcony Stalls, 3s.; Balcony, 2s. To commence at Eight o'clock. Carriages may be ordered at a Quarter-past Ten.—197, Ladbroke Grove Road.

MISS LILLIE ALBRECHT will play on Tuesday, June 10th, in Lowndes Square, Belgravia; on Saturday, the 14th, in Gloucester Gardens, Hyde Park; the 16th, at Mdlle Liebhart's *Matinée Musicale* in Ashley Place, S.W.; the 18th, at Herr Schubert's; the 23rd, at Miss Marion Beard's Harp Evening Concert, Lancaster Gate; and the 24th, at Mdlle Sainton-Dolby's *Grande Matinée Musicale*, held by special permission at his Grace, the Duke of Devonshire's, —38, Oakley Square, N.W.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. Thirteenth Season, 1879.—The following are the ARRANGEMENTS for the month of JUNE:—Wednesday, June 11, Meeting for Vocal and Chamber Music Practice; Thursday, June 19, Twenty-second *Soirée Musicale* for the introduction of rising Artists and the performance of new Vocal and Instrumental Compositions; Wednesday, June 25, Quartet Practice. Full prospectus on application to H. G. HOPPER, Hon. Sec.

211, Regent Street, W.

IN the HIGH COURT OF JUSTICE in IRELAND

(Chancery Division, Master of the Rolls).—In the matter of the Companies Act 1862, and in the matter of Bussell and Company (Limited): in Liquidation.—City of Dublin.—To be SOLD, as a going concern, by Tender, in one lot, pursuant to the order of the Master of the Rolls, dated the 17th May, 1879, all the ESTATE and INTEREST, Stock-in-Trade, Fixtures, and Goodwill of the old-established MUSICAL BUSINESS, known as Bussell and Company (Limited), in the City of Dublin. The premises consist of the house, No. 7, Westmoreland Street, held under lease for ever at rent of £126; the house, 59, Fleet Street, held for 900 years, at rent of £42; and upper portion of the house, No. 6, Westmoreland Street, held under lease for eighteen years, from 1863, at rent of £50. These premises are very extensive, and are situated in one of the finest positions in the City. The Stock-in-Trade consists of the following:—

Stock of Instruments in warehouses, at cost prices	£1,856 19 2
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Stock of Small Instruments, &c., at cost prices	111 8 6
Stock of Music (sheet and bound), at usual stock-taking prices	4,147 7 10
Copyrights, Publications, and Plates	1,000 0 0
Horse, Van, Tools, Office and Shop Furniture, and Packing Cases	100 0 0
	£15,747 3 10

Messrs Bussell and Company (Limited) is one of the oldest and most respectable establishments in the country. The stock of Instruments has been purchased from the most eminent makers in the trade, selected by Mr Bussell, the Managing Director. The copyrights and publications number about 700, the printing plates for same number about 3,250. The former include numerous compositions by Balfe, Sir John Stevenson, Sir Robert Stewart, Mr Joseph Robinson, Doctor Robinson, J. P. Kight, and Lord Otho Fitzgerald. Tenders to be sent in to the Liquidator on or before the 23rd June next, who will forthwith submit same to the Court for approval. The Liquidator does not bind himself to accept the highest or any of the tenders. The title, lists of stock, &c., with conditions of sale, can be inspected at the offices of the undersigned, where also further information can be obtained.

ROBERT GARDNER, Official Liquidator, Trinity Chambers, Nos. 40 and 41, Dame Street.

JEFFERY BROWNING, Solicitor for Liquidator, 9, Suffolk Street, Dublin.

Just Published.

HONNEUR ET GLOIRE.

(Dedicated to CHARLES GODFREY, Esq.)

MARCHE MILITAIRE (as performed by the Band of the Royal Horse Guards). Composed and arranged for the Pianoforte by LILLIE ALBRECHT. Price 4s. London: CRAMER & Co., 201, Regent Street, W.

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"THOU ART SO NEAR," and "ALICE, WHERE ART THOU?"

MR GERARD COVENTRY will sing REICHARDT's admired *Lied*, "THOU ART SO NEAR AND YET SO FAR," and "ALICE, WHERE ART THOU?" at Miss Turner's Concert, Langham Hall, June 14, and at Mdlle. Belva's, June 16.

"THOU ART SO NEAR AND YET SO FAR."

MR GERARD COVENTRY will sing REICHARDT's "THOU ART SO NEAR AND YET SO FAR," at the Town Hall, Kilburn, on Saturday, June 28.

JULY 11th, 12th, and 14th.

MR GERARD COVENTRY will sing "ALICE, WHERE ART THOU?" "THOU ART SO NEAR AND YET SO FAR," "THE MESSAGE," and IGNACE GIBSON's "MY LADY SLEEPS," at Blackpool, on July 11th, 12th, and 14th.

"ALICE, WHERE ART THOU?"

MR BOYLE will sing (by desire) ASCHER's popular Romance, "ALICE, WHERE ART THOU?" at the Kilburn Assembly Rooms on June 28th.

"THE LADY OF THE LEA."

M DME FRANCES BROOKE will sing HENRY SMART's popular Song, "THE LADY OF THE LEA," at the Kilburn Assembly Rooms on June 28th.

ASCHER's "ALICE" and CHOPIN's FIFTH POLONAISE.

MISS NINA BRUNEL will play ASCHER's popular Fantasia on "ALICE, WHERE ART THOU?" at a *Matinée Musicale* given at 67, Kensington Gardens Square, W., on Thursday, June 12.

JULES ALARY's "THE PANGS OF LEAVING THEE," and F. MARIANI's "L'ULTIMO PENSIERO."

MR ERNEST WADMORE will sing ALARY's Song, "THE PANGS OF LEAVING THEE," and F. MARIANI's new Romance, "L'ULTIMO PENSIERO," on the 12th June, at 67, Kensington Gardens Square, W.

SINGING LESSONS.

MR J. H. PEARSON begs to announce his intention of giving SINGING LESSONS during the Season. For Terms, address 67, Sydney Street, South Kensington.

TO COMPOSERS.

MSS. PIECES and SONGS of Five pages, including Title, beautifully ENGRAVED and 100 copies PRINTED on best paper for £2 10s. CUNNINGHAM BOOSEY & Co., Steam Printers and Lithographers, 296, Oxford Street, W.

REMOVAL.

MR LAMBORN COCK, after thirty-five years' residence at 63, New Bond Street, begs to announce his Removal to 23, HOLLES STREET, Oxford Street, W.

UNDER ROYAL PATRONAGE.

THE GUITAR.—M DME SIDNEY PRATTEN, Teacher of this elegant instrument, is in town for the Season. Terms for Lessons and Private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.

ROYAL ITALIAN OPERA.

During the past fortnight Covent Garden Theatre has been as busy as it usually is in mid-season, a performance taking place every night, and always with a change of opera. What this involves persons who are in any degree acquainted with the matter can easily determine; and it may be that, instead of expressing surprise at any shortcomings, we ought rather to marvel that signs of hasty and imperfect preparation are so few. It is hardly rash to say that in no other theatre in the world could so much be done, and done so well. At the same time, no other theatre is likely to try.

Last week began with a performance of *Fra Diavolo*, in which bright and cheery opera Mdle Valleria was replaced as Zerlina by Mdle Thalberg, the other leading characters devolving, as before, upon Mdle di Belocca, M. Capoul, and Signor Ciampi. The part of Zerlina has for some time belonged to Mdle Thalberg, and naturally she resumed it in due course. But the circumstances of her doing so were unfortunate, and none the less to be regretted because arising from no fault of her own. So much had cold and hoarseness affected the young artist's voice that it was thought necessary to circulate a plea for the indulgence of the audience. Nevertheless, Mdle Thalberg went through her work with but little if any abatement of the success which usually attends her representation of a character in many respects eminently suited to her dramatic and vocal means. We may not, of course, dwell upon such faults as were observable, nor would the inclination to do so be present even if the young lady's cold had been absent. Such an atmosphere of pleasure surrounds Auber's delicious opera, and Mdle Thalberg so well looks and acts the ingenious rustic maiden, that he must be a curmudgeon indeed who comes away grumbling from the representation.

Un Ballo in Maschera was played next, also with a cast in most respects familiar. Mdme Scalchi's Ulrica, Mdle Smeroschi's Oscar, and the Duke of Signor Gayerre are so well known that each will have its usual degree of excellence assumed. Not so with the Amelia of Mdle Turolla—an impersonation offered on our stage for the first time. The part is fairly in Mdle Turolla's *répertoire*, because it is a dramatic part and she is a dramatic singer. It lies, moreover, completely within her means, which is equivalent to saying that she achieved a decided success. In the first place, the music is not so much adapted as some other to expose the acknowledged defects in her vocalization, and, in the second, the dramatic situations are just those with which she can most effectively deal. Here Mdle Turolla fairly won her honours. Not often have the shame and despair of a guilty woman been more powerfully exhibited on our operatic stage. In the scene with Renato, after the discovery of Amelia's intrigue with the Duke, Mdle Turolla especially gave evidence of qualities the full value of which we may not yet know.

The night following was a brilliant night, as any must needs be on which Mdme Patti plays in *La Traviata*. The house was filled in every part with the customary audience of enthusiasts. It is unnecessary to say how Mdme Patti sang music so familiar to herself and all the world. Only, if anything, she sang it better than ever, seeming, indeed, to revel in every phrase, and to deal with each embellishment as though it were a plaything. Yet not even thus did she win her highest honours, which were fairly awarded to an impersonation of the character remarkable for strength of delineation and intensity of colour. Mdme Patey's latest Violetta will certainly not be forgotten by those who witnessed it. It was a further revelation of the effective resources of the part, conceived with boldness, and made with consummate skill. Signor Nicolini's Alfredo was much as usual, and the same may be said of Signor Graziani's Germont père, save that the veteran artist's voice was not in its best order. About the second performance of *Les Amants de Vérone*, there is nothing particular to say. On the evening after *Le Prophète* again exhibited its spectacular glories, with Mdle Pasqua, in lieu of Mdme Scalchi, as Fides.

Since then we have but to chronicle repetitions—*Faust e Margherita*, *Il Barbiere*, *The Huguenots*, and *Dinorah* succeeding each other in due order. Crowded and brilliant audiences have attended every performance, on the Patti-nights especially. The opera announced for yesterday evening was *Lohengrin*, with the same cast as before, and for to-night we are promised *Norma*, with Mdme Cepeda as the Druid priestess.

VIENNA.—The Baroness Rodich, daughter of the Stattholder of Dalmatia, recently created a great sensation as a harpist at a concert in the hall of the Musikverein. Most of the critics express their regret that such exceptional talent is not devoted exclusively to art.

HER MAJESTY'S THEATRE.

The opera chosen, and wisely chosen, for the second appearance of Mdme Christine Nilsson was *Lohengrin*. Four years have elapsed since the most complete and perfect outcome of what may be denominated Richard Wagner's "second period" was made known to the English public through the medium of Italian versions. In May 1875, it was produced by the late Mr Gye, at Covent Garden, under the direction of Signor Vianesi, with Mdme (then Mdle) Albani as Elsa, and a month later by Mr Mapleson, at Drury Lane, under the direction of Sir Michael Costa, with Mdme Christine Nilsson. On each occasion it was received with unstinted approval, not only by avowed partisans of Wagner, assembled, of course, in considerable force, but by others who came to hear and judge for themselves. Among the three examples of "redeeming woman" delineated by Wagner with such subtle distinction of form and character—"woman" (to quote from the remarkable *Communication to his Friends*, preceding the early edition of his librettos), "for whom the Flying Dutchman yearned from the ocean depths of his misery, who, as a celestial star, showed *Tannhäuser* the way out of the enervating precincts of the Venusburg, and again, from the sunny heights, brought Lohengrin down to the warming bosom of earth"—Elsa is, perhaps, most ethereally conceived by the poet as she is beyond dispute most gracefully endowed by the musician; and it was fortunate that at *Lohengrin*'s introduction among us such representatives of the unjustly-accused maiden of Brabant could be found as the two distinguished artists we have named. That they largely conduced towards promoting the success of a hitherto unknown work, vast in pretension, complex in structure, and to the greater number fashioned out of wholly strange material, was unquestionable. Thus supported, with the concurrence of other manifest helps, *Lohengrin* not merely held its own in this country, as it has done elsewhere, but is likely to hold it on a firmer basis than any of its precursors in the order of composition with which we have been made acquainted; and this, as some may feel inclined to insist, both on account of its higher poetical tendency and the uniformly sustained excellence of its musical illustration. That Wagner was more genially inspired by *Lohengrin* than by *Tannhäuser* it would be unreasonable to deny. There are weak points and redundancies in *Tannhäuser*, but none that can easily be detected in its immediate successor, which, considered from the point of view whence our poet-musician regards the lyric drama (or "art drama") of the future, may be logically accepted for a masterpiece. That the interest, musical and dramatic, or dramatic and musical, as we ought to say, never ceases, from the appearance of the Knight of the Swan, as Elsa's champion, in the opening scene, to his disappearance in that which brings the whole to an unhappy end, shutting out, as it were, an absorbing vision from the mind's eye, is a fact no less true than that the story is as simply told and as easy to follow as the story of the *Sonnambula*, or the story of *Fidelio*—an inestimable advantage. About the Elsa of Madame Christine Nilsson much has been written, and a great deal more might be written, were it essential. Perhaps there is no part upon which the popular Swedish songstress has bestowed more careful study, or in which she has more nearly reached the *Ultima Thule* of her artistic aspiration. How exactly she is fitted by physical requirements for a perfect embodiment of the ideal character need scarcely be said, her first apparition on the scene suggesting a belief that here was just such an Elsa as the poet-musician might have dreamt of during the conception and progress of his work. Four years have not been lost upon Madame Nilsson. On the contrary, she has found new and delicate touches which invest her assumption with additional charm, and add still further to its completeness. That she willingly identifies herself with the character, and has studied the music *con amore*, is evident; and, without entering into further detail, it may be stated in a sentence that from the earliest scene, where Elsa hails the apparition of her long and vainly hoped-for champion, to the conclusion, when, with wistful eye and despairing gestures, she beholds his departure, her performance was well-nigh beyond reproach. As such, indeed, it was recognized by a sympathetic audience, who, despite the stereotyped Wagnerian etiquette, could not invariably hold back a strong desire to give audible expression to their approval. This was especially shown after the great duet of the chamber scene, where Elsa, mindless of her pledge, endeavours, at the instigation of her treacherous enemy, Ortrud, to extort from Lohengrin the secret which, once revealed, must estrange him from her for ever. In this duet, one that Wagner himself, renowned for such special exemplifications of dramatic significance, has never surpassed, the acting and singing of Madame Nilsson fully attained the height of the situation—more than which it would be superfluous to say. The Ortrud of the evening was a fair surprise. Mdle Tremelli, last year unanimously extolled for the power and richness of an exceptional contralto voice, but with no other endowment in particular, now took her stand as a

thorough musician, capable of mastering with ease one of the most trying parts of the Wagnerian repertory. The voice of this lady was not only admired for its quality as before, but excited no less the attention of connoisseurs by its extended range. It cannot but be borne in mind that a part which the late Mdle Tietjens was induced to undertake must be of no ordinary difficulty for an avowed contralto; but to Mdle Tremelli it seemed to present no difficulty whatever. The duet of the second act, in which Ortrud and her husband, Telramundo, concoct their designs for the ruin of poor Elsa, was a strikingly artistic display; and, besides doing every justice to the music, the new contralto—who must henceforth be styled “contralto-mezzo-soprano”—threw herself with fervour into the dramatic exigencies of the scene, where she was happy in association with a Telramundo so essentially competent as Signor Galassi. The loud applause that ensued was a fair tribute to talent as indisputable as it had been anticipated. Signor Campanini, first to introduce *Lohengrin* to his compatriots, at Bologna, was not on this occasion in full command of his well-known resources. At the commencement of the opera he was evidently restrained; but as the performance went on he warmed to his task, accomplishing his share in the duet with Elsa to which reference has been made with his usual intelligence, if not, as in the circumstances was inevitable, with his accustomed force. The part of the King (“Henry the Fowler”) was sustained by Signor Foli with the dignity inseparable from his commanding person, that of the persistently declamatory Herald devolving upon Signor Franceschi. The *mise-en-scène* was the same as in 1877, which alone is a sufficient acknowledgment. The general performance of chorus and orchestra was what might have been expected under the direction of Sir Michael Costa. The original curtailments in the score, which gave such umbrage to enthusiastic admirers of Wagner, especially in the great *finale*, but, considering the hour at which our operatic performances begin, cannot easily be dispensed with, were adhered to. All shortcomings allowed for, however, *Lohengrin* may be said to have created a genuine impression, and one that, with equally efficient representatives of the leading parts at hand, it is not unlikely to create again and again.

The performance of Verdi's *Rigoletto*, by so many capable judges looked upon as the masterpiece of the most gifted of living Italian dramatic composers, brought forward that *rara avis*, an impersonator of the famous Jester, both musically and dramatically, of a calibre so far above what we have been used to since Ronconi, the original, in his prime, that his coming may be fairly accounted as an event in the operatic season. M. Roudil, the new *Rigoletto*, has, we understand, been recently performing with success at Milan and elsewhere. He is an artist in the truest acceptance of the term, possessing a superb voice, not only legitimately baritone, but with notes, both in the lower and higher departments, of a quality rarely met with in baritones *quand même*. To judge by this performance, M. Roudil is a practised vocalist as well as a singer of intelligence and power. We may say at once that his entire performance was a success so well earned as to justify the applause it obtained, scene after scene, from the first appearance of *Rigoletto* as the Court buffoon, to the last, when he finds that his own daughter has been sacrificed in lieu of the victim for whose death he had bargained with the hired assassin, Sparafucile. As an actor, too, M. Roudil exhibits marked earnestness and a thorough insight into the dramatic meaning of the character he has to portray. An instance worthy special notice is the scene where *Rigoletto*, compelled to assume lightheartedness while overwhelmed with despair, vainly appeals to the compassion of the obdurate courtiers, who, to gratify the whim of their unscrupulous master, have by stratagem bereaved him of his daughter. Here he displayed qualities that doubtless will be further made apparent—until which time we may rest satisfied with this bare record of a success never at any point contested. About the Gilda of Mdme Etelka Gerster what was written last year might now be reproduced with scarcely a modification. The part does not afford her such opportunities of display in her simple capacity of vocalist *hors ligne*, as Lucia, Amina, or Elvira (in the *Puritani*); but it furnishes others of a different kind, enabling her to prove that where level singing and the effective delivery of pure *cantilena* are in request she has equally the means at disposal. She was again eminently successful in the duet, when Gilda is restored to the arms of her anxious parent, and the last scene of all, where, after being convinced of the perfidy of her lover, she voluntarily sacrifices herself for him, revealing an unusual power of dramatic expression. The applause which followed her delivery of the graceful and expressive soliloquy, “Caro nome,” was but a repetition of that which acknowledged the excellence of the performance a twelvemonth since, and equal marks of satisfaction attended upon Mdme Gerster's every effort. Signor Frapelli, who played the Duke, in place of Signor Campanini (as announced), obtained an encore for the favourite canzonet, “La donna è mobile,” a similar compliment

being paid to the admirable quartet that almost immediately follows it, in which Mdme Trebelli, best of Maddalenas, and Signor Foli, a Sparafucile of the approved type, took part. This last, as usual, was repeated, from the melodious “Bella figlia dell'amore.” The performance of *Rigoletto* generally left nothing to desire, and pleased as it rarely fails to do under conditions so favourable.

On Monday *Robert le Diable*, on Tuesday the *Sonnambula*, and on Thursday *Faust* was repeated. The opera announced for last night was to be *Carmen*, and for this evening we are promised once more *Le Nozze di Figaro*, with Mdle Vanzandt as Cherubino. For the third morning performance, to-day, *Lohengrin* has been selected.

MUSIC AT THE ANTIPODES.

(From our own Correspondent.)

Music-loving Melbourne anxiously awaits the commencement of the new opera season to-morrow evening. Mr W. S. Lyster, to whom, we in Australia owe so much is again *impresario*. The Prince of Wales Operahouse is again to be the *locale*. Mr Lyster, returned from Europe and America, has brought fresh talent, said to be of a high order. The company includes Mdme Rose Hersee, Miss Agnes Palmer, MM. Francis Gaynar, G. Verdi, Ugo Angieri, and Arthur Howell. Signora Antonietta Link, who came first in the winter of 1877, is also to re-appear, as well as our old friend with the fine tenor, Mr Armes Beaumont. The opening piece will be *La Sonnambula* with the following cast:—Elvino Mr Francis Gaynar, Count Roldolpho Signor G. Verdi, Alessio Mr Arthur Howell, Amina Miss Rose Hersee.

On the evening of the 20th inst. an amateur dramatic performance was given in the Prince of Wales Operahouse, by the members of the Melbourne newspaper press, in aid of the widow of the late Mr W. M. Akhurst, journalist and burlesque writer. Mr Akhurst spent many years in Melbourne, and in 1870 went to London, remaining till a few months since, when on his voyage home he died and was buried at sea. The operahouse was crowded, the Marquis of Normandy, the new Governor, and suite were present. The pieces performed were *The Rivals*, and the farce, *An Actor out of Luck*. The acting was very good. Mr R. P. Whitworth played Sir Anthony Absolute, Mr G. A. Walstab Captain Absolute, Mr Joseph Brown Bob Acres, Mr E. Finn Sir Lucius O'Trigger, Mrs G. B. W. Lewis Lydia Language, and Mrs Fitzwilliam Mrs Malaprop. The result will be of substantial benefit to Mrs Akhurst.

The Kelly and Leon Minstrels re-opened at St George's Hall since the last mail left, but closed after a few nights, owing to a misunderstanding between the company and lessees. The Minstrels have since been performing in the suburbs.—Miss Christian, who leaves shortly for Europe, gave a farewell benefit concert in the Town Hall the other day. Some of the leading professors in Melbourne took part, and the affair was in every way successful.—On the 19th ult. Mr W. J. Clarke gave a banquet in the Town Hall, to celebrate the laying the foundation stone of the Melbourne International Exhibition of 1880. A concert was given on the occasion, one of the numbers of which was a “Farewell” to Lady Bowen (the wife of the departing Governor), written by Mr Marcus Clarke, and composed by Mr Alfred Plumptre.—The Melbourne and the Metropolitan Liedertafels continue to give their periodical concerts, the Musical Association and the Musical Artists' Society their social evenings.—Signor Ortori, a well-known violinist, gave a farewell benefit concert at the Athenaeum last evening, prior to his departure for Sydney. Mrs Cutter, Miss Smith, Miss Rosalie Mertz, Signor Paladini, Mr Montague, and Mr B. T. Moroney assisted. Messrs Ortori, H. Curtis, Jäger, E. King, Hegrat, and Ceschina did efficient work in the orchestra. Herr Plock and Mr J. Hertz acted as conductors. The concert was alike enjoyable and successful.

J. T. L. F.

ROME.—A proposal has been presented to the Italian Chamber of Deputies for the restoration of the Anfiteatro Corea. Count Telfener has offered to take the building on lease for thirty years with the obligation of laying out 750,000 francs on it, and of paying the Government 8,000 francs rent for the first ten years; 10,000 for the second; and 12,000 for the last.—The Municipality have again accepted Signor Jacovacci as manager of the Teatro Apollo, and have decided on increasing by 10,000 francs the annual subvention.

POSEN.—The theatre in course of construction is so far advanced that there is every probability of its being completed by the beginning of next winter. The large drop curtain painted by Professor von Heyden in Berlin will shortly be sent off, and a great deal of the scenery also is ready. As in all such edifices erected of late years, an iron curtain, to be let down in case of fire, will separate the stage from the auditorium.

MADAME VIARD-LOUIS' CONCERTS.

At the seventh and last but one of these concerts novelty was again in the ascendant. Madame Viard-Louis seems determined that, as far as in her lies, she will conquer English indifference to musical things not known, and with this object in view keeps "pegging away" after a fashion that might well excite the admiration of another Abraham Lincoln. We fear she has not hitherto been embarrassed by excess of encouragement, but who knows what may happen if she persevere? The English public are scarcely quick to learn, but they are capable of learning in course of time, and there is abundant precedent to show that the highest results are possible when those who work for them, not being impatient, work on. The attention of a large audience was asked for a new symphony in D major, a new overture in E minor, a new march, and a pianoforte concerto probably heard by the mass of those present for the first time. Here was enough to awaken interest among all to whom musical curiosity belongs, and the attention of the public was fairly roused, with how much reason we have now to show—and, first, as regards the symphony. This is the earlier of two written by John Severin Svendsen, a Norwegian not wholly unknown to English amateurs. Svendsen, still, comparatively speaking, a young man, has visited London, and both his overture to the Scandinavian poem *Sigurd*, and one or more of his "Norwegian Rhapsodies," have been heard amongst us. But the symphony is beyond doubt the fullest revelation yet made in our country of the author's genius. It pleases us much to say that it is also a remarkable and, in several respects, masterly work. Svendsen, like most of the Norwegian composers not thoroughly Germanized, has a distinct individuality, and this is asserted throughout. In the first movement, truly, we find little more than a certain freedom of harmonic progression—an independence of movement, so to speak, unaccompanied by special imaginative power or technical skill. The working out of the themes shows a decided want of masterfulness in that most important branch of art. At the same time the orchestration is rich and varied, and passages of strong individuality combine to sustain a listener's interest. The slow movement appears more attractive—albeit its claims are based wholly upon beauty of theme and charm of colour. In this case the composer makes no pretension to elaboration of structure. His two chief themes are of Wagnerian length, and he is satisfied, on good grounds, to display them again and again, recommended by scoring which for richness and variety could not easily be surpassed. In the *scherzo* we come upon a more distinctive portion of the work. The composer here waxes enterprising and discursive, giving the reins to fancy both as regards tune and treatment. Some of the melodies are decidedly original, if, indeed, they do not bear a strong national character, while the scoring exhibits features that prove Svendsen to be a man with ideas of his own and the courage necessary to express them. Not much less than the distinctiveness of the *scherzo* is that of the *finale*, though here, as in the opening *allegro*, the composer seems a little below the standard. But taking the symphony as a whole we must pronounce it worthy of an approving vote, especially as regards its relation to the author. It is but his fourth work, and any man whose Opus 4 moves us as in this case is one to be looked after. The new overture in E minor—styled "dramatic overture"—was from the pen of Mr Joseph Halberstadt, member of the orchestra, a gentleman who for the last nineteen years has lived among us and done much useful, though unobtrusive, work. Mr Halberstadt deserved to have this "door of utterance" opened to him on the score of his previous achievements; while, with reference to the new overture, we can only say that it is worthy of anybody's hearing. That it is perfectly original we do not aver. There are passages that call Mendelssohn to mind, and others that convey a suggestion of Weber. But none the less do we find the music well put together, in good form, with abundance of fluent themes and full command of orchestration. Some passages, indeed, are masterly in an eminent degree, and would be creditable to men who, more fortunate, if not more deserving, than the composer, have gained a greater name. Mr Halberstadt conducted his own work, and it was pleasant to see how much sympathy was excited by the veteran as he stepped out of the ranks to take up, for the nonce, a field-marshal's *bâton*. The concerto to which reference has been made was the No. 3, in C sharp minor, of Ferdinand Ries, friend and pupil of Beethoven. Ries is now, as a composer, nearly forgotten, but Madame Viard-Louis did well to give the present generation an opportunity of hearing some music from his pen. Whether the concerto was worth reviving for its own sake is another matter, the discussion of which we shall waive in order to say that Madame Viard-Louis had evidently bestowed upon its abounding difficulties no ordinary care—reason enough why she should be re-called and applauded with the enthusiasm her wide culture as a pianist, to say nothing of her enterprise as a musical caterer, never fails to call forth. Another prominent feature of the concert was an orchestral work entitled *Dance Macabre*,

by M. Saint-Saëns, who conducted its performance. How, we should like to know, does M. Saint-Saëns wish this piece to be regarded? Is it a work of art, or a joke? If a joke, we are prepared to laugh with the rest, though the subject savours of the charnel-house, and we would rather have some more agreeable cause for mirth. But if we are expected to take it as a work of art, we must disappoint expectation. This is not art, although we willingly grant that it is a legitimate outcome of modern artistic tendencies. Art can have nothing to do with the rattling of skeletons' bones and the crowing of barn-door fowls. On the contrary, it cries out against association with such things, and calls upon all true friends to protect it from desecration. Few such, we regret to say, were among the audience, and the bone-rattling and cock-crowing had to be repeated. Subsequently M. Saint-Saëns played on the organ a "Benediction Nuptial," composed by himself, and Bach's Fugue in G minor, showing in both, but especially in the second, which was encored, his remarkable power over the "king of instruments." The vocal music was acceptably supplied by Miss Georgina Burns and Mr Ludwig, and the concert ended with Gounod's "Pontifical March." Mr Weist Hill conducted with the ability now always recognized, while his splendid orchestra was heard to particular advantage in the overture (*Euryanthe*) with which the programme began.—D.T.

MR LAMBETH AT BALMORAL.

(From the "Glasgow News.")

The Queen has been pleased, for the second time, to command the attendance of Mr Lambeth at Balmoral, and he accordingly gave a concert there, with the aid of his celebrated choir, yesterday afternoon at four o'clock. A large number of guests had been invited, and the Court circle present on the occasion included—Her Majesty, Princess Beatrice, the Princesses Louise and Maud of Wales, Prince Leopold, Lady Errol, the Marchioness of Ely, &c. The programme submitted by Mr Lambeth was as follows:—

Anthem, "Lord, for Thy tender mercies' sake" (Farrant); requiem, "Blest are the departed" (Spohr); madrigal, "Since first I saw your face" (Ford); part-song, "Drops of rain" (Lemmens); part-song, "The Three Fishers" (G. A. Macfarren); part-song, "Who shall win my lady fair" (Pearsall); part-song, "Ay wakin' O"—harmonized by H. A. Lambeth; part-song, "Robin Goodfellow" (G. A. Macfarren); part-song, "The Last Rose of Summer"—harmonized by H. A. Lambeth; part-song, "Charlie is my darling"—harmonized by H. A. Lambeth; part-song, "Hunting song" (Henry Smart).

Besides this primary selection, there was a supplementary programme of seven pieces, designed to furnish a reserve of music, should such be wanted and time permit. As it turned out, the performance was so greatly relished that several numbers were re-demanded; while the reserve was drawn upon to the extent of two pieces. The compositions thus distinguished were the "Ave Verum" of Gounod, and the chorus "He that shall endure to the end," from Mendelssohn's *Elijah*. The "Ave Verum" appears to be a favourite at Balmoral, being the piece singled out for repetition when Mr Lambeth's choir was summoned eighteen months ago. The chorus from *Elijah* was probably associated with still more tender recollections, in which everyone will feelingly sympathize, concerning the first performance of that great work in London, by the Sacred Harmonic Society, at Exeter Hall, under the composer's direction, thirty-two years ago. The tribute of respect paid to Mendelssohn by Prince Albert is well remembered, and this alone would have accounted for the selection of the chorus, even had the music and the performance been less worthy. The singing of the choir, however, was charming throughout, and at the close of the concert Her Majesty personally expressed to Mr Lambeth how highly it had been appreciated. All the pieces were unaccompanied, and the concert as a whole was even more delightful than that directed formerly by Mr Lambeth under similar circumstances. The choir left Glasgow on Monday afternoon, resting that night at Aberdeen, and proceeding yesterday by the Deeside Railway to Ballater, which was reached shortly after mid-day. The journey from Ballater to Balmoral and back was accomplished by posting. The choir returned to Aberdeen last night, and will reach Glasgow to-day.

Her Majesty has since written for copies of Mr Lambeth's arrangements of "Charlie is my darling" and "Ay wakin' O" to be forwarded to her immediately.

CARLSBAD.—Herr August Labitzky celebrated, on the 15th ult., his twenty-fifth anniversary as *Capellmeister*.

GERA.—The season of the Musical Association was brought to a close by a performance of Spohr's oratorio, *Die letzten Dinge*, under the direction of Herr W. Tschirsch.

FORM, OR DESIGN, IN MUSIC.

IV.

VARIETIES OF THE SONATA FORM.

(Continued from page 340.)

In the recapitulation the first subject being in the major of the original key comes to a half close as if to continue in the same key for the second subject, but it is avoided as in the first part, and F begins the second subject, going, where of old it went to F, now to the original D, still major, the minor being resumed in the coda to re-establish that mode as the general tendency of the symphony.

In order to give freshness to the retrospect, modulations are in some cases introduced into it which are not in the first part; or in some other cases the old matter is shortened, or more rarely extended.

An example of the first is in Beethoven's sonata in C minor, Op. 10, where the second subject in E flat is introduced by short modulations through A flat, F minor, and D flat. These are rendered in the recapitulation similarly G flat and E flat minor to F, giving what was formerly in E flat, now in F, for part of the time and C for the rest, instead of giving it all in C, which would be the usual manner. An example of curtailment of matter is to be found in the overture to *Euryanthe*, where in the retrospect the whole of the second idea of the first subject is omitted:—



The sonata in F, Op. 10, of Beethoven, is an example of both modulation and curtailment. The first subject begins in D, after the fantasia, and is apparently to be carried throughout in that key; but after a large part of it has been given, it stops short with a half close, and the original key comes in with beautiful freshness, and continues up to the usual half close in the primary tonic. This is shortened by the omission of the whole of one idea—



Again, for an example of both shortening and extending, we may look at the sonata in D minor, Op. 29 or 31, of Beethoven. Here, in the retrospect, the beautiful fragments of *largo* are extended into long phrases of recitative full of meaning; while the connected *allegro* after the last time of *largo* is shortened, the whole of one idea, which was so largely worked upon in the free fantasia, being left out and a fresh idea substituted so as quickly to lead to the second subject, which was before in A minor, now in D minor.

The first movement of Beethoven's Eroica symphony is an example of curtailment, of modulation, and of extension; the first subject being almost re-composed in the retrospect, though with the same principal idea as the first time—



The repetition of the main idea in the principal key (E flat) is left out, as is the fragment which is introduced in F minor, and again in A flat; the syncopated passage is also left out, which led into the repetition of the main idea in the bass. In the place of these stand an extended version of the main idea transposed into F, followed by the same in the key of D flat, and again by a shorter version in B flat. After this is another extension of the same in E flat, which brings the music round to the point of the first part mentioned above, with the main idea in the bass.

We have before thought how the use of early ideas in a later part of a piece of music may be compared to a journey home through the same scenery that we have looked at when outward bound; may we not compare this changed use of former ideas in the retrospect to a similar journey taken on an early spring day. In the morning the landscape is covered with last night's snow, which lies as a mantle over the low English downs, the earth showing brown spots in the more sheltered corners by the trees and hedges; in

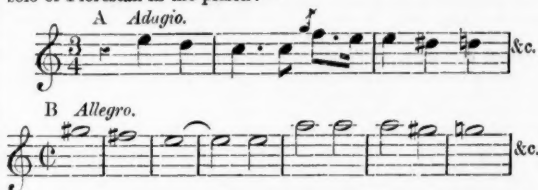
the afternoon the sun has partly melted the snow, and the scene is the same, yet changed—the earth shows brown on the downs, the white is only in the sheltered corners, where the sun has had no power.

A source of great interest is the use in the *allegro*, whether it be overture or first movement, of a thought from the introduction. It may be that a complete phrase of the slower time is transferred into the middle of the quicker music; as in the Sonata Pathétique the beginning of the free fantasia is the first phrase of the introduction transposed, but, altered at the end, so as to lead into the new interpretation of the *allegro*. Or it may be more altered than this, as in the coda of this movement the same thought is used again with greater alterations. Or it may be the melody only that is used, and turned and twisted into the rapid time of the *allegro*, as in the second part of this movement, where, after the slow time, the leading melody of the introduction (A) is given alternately (B) with that of the *allegro*:—



In the *Ruy Blas* overture the short *lento* thrice given in the opening is made to precede the second subject, both in the first part and in the retrospect.

In the *Leonora* overture No. 2, written first of the three, there is an interruption of the *allegro*, beginning with the trumpet call, which is new, and continuing with a thought from the introduction (A), being the same idea which is altered to be the second subject of the *allegro* (B), that which occurs in the opera as the solo of Florestan in the prison:—



In the re-arrangement which stands as overture No. 3, the second subject is the same, but the idea is no longer in the slow interruption, that being represented solely by the trumpet call twice given, each time followed by an allusion to the quartet in the coming prison scene. In the same overture, an idea from the end of the introduction (A) is made great use of in the second part of the *allegro* (B):—



The slow portions of the D minor sonata of Beethoven before alluded to must be considered integral parts of the first subject, and not introduction.

The overture of Mozart's *Seraglio* has a slow interruption, taking the place of second part or free fantasia. That of the *Nozze* had at the same place an *andante* movement, which Mozart cut out, leaving in the original score the first two or three bars scratched out with the pen, and the ends of several cut out leaves.

OLIVIERA PRESCOTT.

(To be continued.)

THE QUEEN'S BIRTHDAY.

The following apostrophe to Her Majesty the Queen, on the above-named auspicious occasion, has found its way mysteriously to our office, and is, judging by the dialect, from the pen of a Lancashire poet, who would be pleased if Dr Sullivan were to cast "his sable eye" upon it, with a view to setting it forth in music. With such harmonious and melodic trappings as that eminent composer knows so cunningly how to apply, it might pass as temporary substitute for the somewhat hackneyed National Anthem. We have framed it accordingly.

Her Majesty is sixty years of age to day
And therefore we to her our Fealty may pay
Affresh, & Loyally still own her genial away.

TUNE—"GOD SAVE."

God save our favour'd Queen:
Few like to her have been,
In any age,
So long upon the Throne
Upheld by such a tone
Sustain'd through many a Zone
By Sire & Sage.

Her Reign hath been one, such,
In every way, by much
As none before
Since Kings & Queens began
Amongst the Race of man
In any Tribe or Clan
From days of Yore.

The Things that have been seen
Since She became a Queen
Are Wonderfull;
The changes in the World
The British flag unfurl'd
The Ter'ry enrol'd
How plentiful!

Trade, Commerce, Merchan-
Enough to agrandize [dise,
All countries round
Which have been set to go
Amoving to & fro
By Land & Sea, & so
Made Wealth abound.

Art, Science, & progress
In all Things, more or less,
Known unto men
With Steam and Telephone
Connecting every Zone
And making all things known
Now & again,

And other wonderous Things,
Fit for Queens or Kings,
Past writting down.
Such have been the events,
With many Kingdom's rents
And other great events,
Since She took Crown.

How favour'd She hath been,
Our own long Reigning Queen,
In this our Land;
And we, with her, also,
As our Dominions shew,
And we gratefully know
And own God's hand.

May 24, '79, 9 A.M.

Now, if Dr Sullivan (as mostly happens to him when in immediate request) is too busily engaged, some patriotic Englishman will surely step out from the tuneful cohort, with music fit to consort with such harmonious numbers. The poem then thus caparisoned will be inscribed without permission to Mr Fuzzeli Princeps (Val Fuseli), the draughted undrafted (why did he rid himself of Private Wire?) author (why?) of *Injyable Injia* (F. C. Burnand *zugeeignet*).
Otto Beard.

ANNETTE ESSIPOFF'S POET-LAUREATE.

(To the Editor of the "Musical World.")

SIR,—The lines on "Annette Essipoff," which were published in your number of 24th May, are remarkable in a way possibly not thought of by "Petipace," since following the end of each line the letters will be found to form "se," "see," "se," "se," "se," "se," "ss," "ff." Yours,
A. C. ROSTICK.

29th May, 1879.

[Having communicated the above to Sir Petipace of Winchelsea, his reply is to the effect that such was his intention and more, but that, like the Irish candidate for Parliament, notwithstanding all he intended he had performed still less.—T. Querr.]

CHRISTINE NILSSON AS MARGARET AND ELSA.

(From the "Daily Telegraph," May 28.)

Coming now to Mdme Christine Nilsson, we have, first, to recall the enthusiastic reception she met with on Tuesday night, when her *rentrée* was made as the Marguerite of *Faust*. How far the warmth of that greeting was unconsciously affected by the character in which she appeared in it boots not to enquire, but there can be no doubt that the choice of Marguerite and Elsa for Mdme Nilsson's opening performances was a wise choice—if, indeed, we may regard option, rather than the dictates of experience, as having anything to do with it. Mdme Nilsson, we all know, has lately developed into a dramatic artist of pronounced tendencies and unquestionable power. She is ready and competent to play any of the tragic heroines of the operatic stage, but, while gladly acknowledging this, we do not lose sight of the fact that her greatest charm remains what it was at first. To borrow a figure from grammar, she can conjugate the verb "to do" well enough for most tastes, but she gives the greatest delight with "to be" and "to suffer." It is in characters which, before all, are womanly, that her highest power lies, and with these she makes the public her admirers and friends. Hence the popularity of her Marguerite, a part womanly above most in the strength of its love and the depth of its suffering. Mdme Nilsson grasps at it once with Marguerite, and keeps hold till the curtain falls. We cannot resist so much tenderness, affection, patience, and anguish set forth as these things are by one who in every look and gesture presents an ideal which is more or less that of each individual mind. From this arose the distinctive success of Mdme Nilsson's *rentrée*. All sympathy went out to Marguerite, as in the semblance of perfect purity, she, with modesty, declined the proffered arm of the enamoured Faust, while in the Garden Scene no charm could be greater than that of her maidenly innocence and grace. It is at such times that Mdme Nilsson makes us feel how great an artist she is, as well as at others, when she is called upon to display that which the public more generally recognize as strength. Hence the unvarying admiration accorded to her Elsa, among other parts of a like character. Elsa, equally with Marguerite, is a true woman full of purity, gentleness, and affection. She loves and she endures, and she endures because she loves, and that, we take it, summaries many a true woman's life. Therefore, it is a part to which none better than Mdme Nilsson, with her peculiar gifts of person, manner, and even voice—for her voice is, in its very timbre, a suggestion of sweetness and sympathy—can do justice. This was once more proved last night, when the Swedish lady recalled her greatest triumphs as the heroine of Wagner's romantic opera. We need not go in order through the various scenes for the mere purpose of dilating upon excellence which is familiar. Enough if we point to the soliloquy on the balcony and the following interview with Ortrud, as affording examples of Mdme Nilsson's vocal and dramatic power. Here, in a special sense, and often elsewhere, she asserted her claim to rank among the Elsas whose names are permanently inscribed in operatic history.

ROYAL ACADEMY OF MUSIC.

The fortnightly meeting of professors and students was held on Saturday evening, May 31. We subjoin the programme:—

Fugue, in A minor, organ (Bach)—Miss Puzey, pupil of Mr H. R. Rose; Aria, "Chiamo il mio ben così," *Orfeo* (Gluck)—(accompanist, Miss Jessie Percivall)—Miss Arianna Fermi, pupil of Mr Fiori; Barcarolle, in F sharp, pianoforte (Chopin)—Miss Willett, pupil of Mr W. G. Cusins; Aria, "Mentre ti lascio, o figlia" (Mozart)—(accompanist, Mr C. T. Corke)—Mr W. H. Brereton, pupil of Mr Garcia; Minuet and trio, in E flat (MS.), pianoforte (Beatrice Davenport, Lady Goldsmid scholar)—Miss Beatrice Davenport, pupil of Mr Prout and Mr W. G. Cusins; Quartet, in F, Op. 18, No. 1, two violins, viola, and violoncello (Beethoven)—Mr Arnold, Miss Nunn, Mr Waud, and Mr Elliot, pupils of Mr Sainton; Recitation, "The Faithful Lovers" (F. C. Burnand)—Miss Adèle Myers, pupil of Mr Walter Lacy; Trio, in D, Op. 70, No. 1, pianoforte, violin, and violoncello (Beethoven)—Miss Morgan, Messrs Arnold and Elliot, pupils of Mr O'Leary, Mr Sainton, and Mr Pettit; Aria, "Che farò," *Orfeo* (Gluck)—(accompanist, Mr Morton)—Miss Walmisley, pupil of Mr Benson; Duet, in D, pianoforte (Mozart)—Misses Alice and Edith Lammiman, pupils of Mr F. B. Jewson; Songs (MS.), "To the Evening Star" and "The Lover's Appeal" (Arnold Kennedy, student)—(accompanist, Mr Kennedy)—Miss Clara Samuel, pupil of Mr Banister and Mr Randegger; 11. lumenstücke, pianoforte (Schumann)—Miss Ritchie, pupil of Sir Julius Benedict.

MR CHARLES HALLÉ'S

Pianoforte Recitals.

MR CHARLES HALLÉ has the honour to announce that his NINETEENTH SERIES OF PIANOFORTE RECITALS will take place, in ST JAMES'S HALL, on the following Afternoons:—

FRIDAY, JUNE 13, 1879.

FRIDAY, JUNE 20, 1879.

FRIDAY, JUNE 27, 1879.

The programmes will again consist of Concerted Music and Pianoforte Solos, one novelty at least being introduced at every concert, and the co-operation has been secured of M^{me} Norman-Néruda (first violin), Herr L. Ries (second violin), Herr L. Straus (viola), Herr Franz Néruda (violinello), and other eminent artists.

PROGRAMME OF SIXTH RECITAL.

FRIDAY AFTERNOON, JUNE 13, 1879,

To commence at Three o'clock precisely.

SECOND TRIO, in G minor, for pianoforte, violin, and violoncello (first time)—Mr CHARLES HALLÉ, M ^{me} NORMAN-NÉRUDA, and Herr FRANZ NÉRUDA ...	Rubinstein.
GRAND SONATA, in A major (Posthumous, No. 2) for pianoforte alone—Mr CHARLES HALLÉ ...	Schubert.
ADAGIO, in F, from 9th Concerto, for violin—M ^{me} NORMAN-NÉRUDA ...	Spohr.
GRAND TRIO, in E flat, Op. 70, No. 2, for pianoforte, violin, and violoncello—Mr CHARLES HALLÉ, M ^{me} NORMAN-NÉRUDA, and Herr FRANZ NÉRUDA ...	Beethoven.

PRICES OF ADMISSION.

Sofa Stalls 7s.; Balcony, 3s.; Area, 1s.

Subscriptions and Tickets at Chappell & Co.'s, 50, New Bond Street; Stanley Lucas, Weber & Co.'s, 81, New Bond Street; Mitchell's, 33, Old Bond Street; Ollivier's, 38, Old Bond Street; Keith, Prowse & Co.'s, 48, Cheapside; Hays's, Royal Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and by Mr CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

The Musical World.

LONDON, SATURDAY, JUNE 7, 1879.

Not pour rire.



DR GRIEF.—How now?
MR SIDNEY HAM.—Oh! (*groans*).
DR GRIEF.—What's the matter?
MR SIDNEY HAM.—Macabre! (*groans*).

DR GRIEF.—Macabre what?
MR SIDNEY HAM.—Dance (*groans*).
DR GRIEF.—You've been dancing?
MR SIDNEY HAM.—Macabre!
DR GRIEF.—Eh?
MR SIDNEY HAM.—Macabre!
DR GRIEF.—What?
MR SIDNEY HAM.—Macabre Saënssaint!
DR GRIEF.—Pulse—tongue—show!
MR SIDNEY HAM (*in convulsions*).—DANSE MACABRE!
DR GRIEF (*whispers*).—Hopeless! Lunatic confirmed!
MR SIDNEY HAM.—Mac—a — br—(*dies*).

[Exit Dr Grief, weeping.]

La Belle Alliance.



Oyez! Oyez! Oyez!



They who have ears to hear let 'em hear!

This is to declare that

La Belle Alliance

will be solemnized, in the Tilt-yard of Castle Lewis, on the afternoon of Thursday, June 12th, at three of the clock (*by Shrewsbury*).

The Champions of Peace (*redoubtable in war*) are

Annette Tschetishky Essipoff
and

Caroline Montigny-Gémaury.

Herald with the Sword.

Arabella Goddard.

Herald with the Shield.

Ignaz Zimmerman.

Oies! Oies! Oies!

Petipace of Winchelsea.

TO CORRESPONDENTS.

DILETTANTE.—M^{lle} Pasqua's Fides at the Royal Italian was a thorough and well merited success. Looked at from a certain point of view, no better Fides has been seen in London since the original, M^{me} Pauline Viardot-Garcia.

GRUMMORE GRUMMORSOM, BART.—Assuredly not. No *saber firmar*. He should be taken before the Nizemut Adawlut. Dussek was a Czech. Sir Grummore is wrong about Steibelt, who was two sevenths a nigger, whereas Himmel was a silky whitey.



M. SAINT-SAËNS' "DANSE MACABRE."

RECEIVED (From the "Daily News," June 3.)



The overture was conducted by its composer, as was the *Danse Macabre* of M. Saint-Saëns, who has here succeeded (if it be success) in producing, by means of a fine orchestra, effects the most horrible, hideous, and disgusting. If this was the composer's aim, he has certainly accomplished it, and, apparently, to the satisfaction of the majority of the audience at the concert of last week, when the noise was re-demanded and repeated. Among the special effects in the instrumentation is the use of the xylophone, the effect of which inevitably suggests (as doubtless intended) the clattering of the bones of skeletons. Another disagreeable (scarcely less hideous) device is the tuning of the first string of the solo violin half a note lower than usual, and the reiteration of the imperfect fifth (E flat and A natural) and the perfect fifth (A and D) many times in succession. The piece is one of many signs of the intense and coarse realism that is entering into much of the musical composition (so-called) of the day. Manufacture would frequently be the more proper term; and, in some cases, very clumsy manufacture.



OCCASIONAL NOTES.

COUNT LEOPOLD LAZANZKY has erected a theatre at his country seat at Chirsch, in Bohemia, and engaged a numerous company of excellent actors, who are lodged in his hunting lodge at Struharsch. The Count is his own acting manager, and in that capacity has issued invitations to the aristocracy and gentry far and near.

MILLE FERNANDA TEDESCA has been pursuing her studies for some time lately under the celebrated professor, M. Léonard, under whose counsels, judging from a letter addressed to her *impresario*, M. Ullman, a copy of which is in our possession, with a permission, of which we take advantage, to make it generally known, she can hardly fail to make remarkable progress.

LETTER FROM M. LÉONARD TO HERR ULLMAN.

"Paris, 31 Mars.

"Mon cher Ullman,—Mlle Tedesca a pris sa première leçon aujourd'hui sur le *Souvenir d'Haydn*. Cette jeune fille a une nature exceptionnellement violonistique, et selon moi elle est destinée à être une des plus grandes violonistes de l'avenir. Elle a besoin de jouer les œuvres classiques un peu plus classiquement, tout en conservant son jeu brillant et coloré de virtuose.

"Je vous serre cordialement la main.

"H. LÉONARD."

This from so great an authority, and one usually so chary in his praise, should be a fortune to the young and interesting aspirant.

DR HANS VON BÜLOW AT HANOVER.—In the *Musical World* of May 17th we gave a list of works performed under the direction of Dr Hans von Bülow at the "Abonnements Concerte" in Hanover during the past season. We now supplement this by a list of operas, &c., conducted by him during the same season:—

Auber—*Masaniello* (3 times), *La Part du Diable* (once); Beethoven

—*Fidelio* (7), *Egmont* (twice); Berlioz—*Benvenuto Cellini* (7); Boieldieu—*Jean de Paris* (twice); Delibes—*Coppelia*, a ballet (3); Donizetti—*Lucrezia Borgia* (once); Glinka—*Life for the Czar* (4); Marschner—*Hans Heiling* (3), *Vampire* (3), *Holzlieb* (2); Meyerbeer—*Prophète* (2), *Robert the Devil* (2); Mozart—*Don Juan* (4), *Figaro* (3), *Seraglio* (4); Spohr—*Jessonda* (2); Spontini—*Cortez* (2); Weber—*Freischütz* (3); Wagner—*Tannhäuser* (7), *Flying Dutchman* (3), *Rienzi* (3).

From September, '78, till end of May, '79, Dr Hans von Bülow conducted 71 times. Here again we have an example of enterprise and energy proclaiming the model Kapellmeister.

ROSE HERSEE IN AUSTRALIA.

(From the Melbourne Argus, April 12.)

We have never before had to notice such a representation of *Lucia di Lammermoor* as this one proved to be. As far as Madame Rose Hersee's performance was concerned, we have to record a triumph as complete and as well won as any that was ever witnessed in Melbourne. She is one of the least pretentious of lyric artists that we have seen, but at the same time she is one of the safest and most trustworthy. That which she attempts to do the reader may be sure will be well done. She knows the limits of her capabilities, which are great, and she never is tempted to aim at effects which are beyond their power. She had only two opportunities on Thursday night to display her powers at their best, and these were in her first and last scenes—for the rest she was miserably supported, and had terrible uphill work to do to keep the scenes going. The cavatina, "Regnava nel silenzio," was sung with most satisfactory purity of intonation, and with charming ease and smoothness of expression, and the audience knew at once that in Mdme Hersee's performance they should at least be free from disappointment, if they did not meet with startling excellence to compel their admiration. Mdme Hersee's great scene in the third act took everyone by surprise, and resulted in a triumph of the highest kind. Those familiar with the opera will recollect how, to the disordered fancy of Lucia in her madness, the wedding ceremony, with all its attendant forms and ceremonies, and the horrid phantom that darkens the happy illusion, appear and are described in the most touching passages of pathetic song. The scene was made plain to each one in the audience by the well-considered action and the sympathy conveyed into the tones of the singer. All this led up to a feeling of warm admiration on the part of the audience, but when the great *cadenza* which finishes that portion of the scene had been achieved, they broke out into cheers and gave way to the most enthusiastic expressions of approval, for really a finer vocal performance could hardly be heard. To all the pretty artifices in singing which we remember from the best of her predecessors here she adds new graces and charms of vocalization, which, whether they be of her own invention, or written for her by some highly-talented composer, certainly invest the scene with new interest, and show Mdme Hersee's powers as a vocalist in a higher light than ever. In this *cadenza* she was most ably accompanied by Mr Bolingbroke, the flautist, and at the conclusion of the act she was honoured with a great re-call and as hearty cheers as ever met the ears of a successful singer.

SIR HERBERT OAKELEY, the learned and widely esteemed tenant of the Chair of Music at the Edinburgh University, is now in London.

MDME. MONTIGNY-RÉMAURY returns from Paris to-day. *Bravissima!*

MR MAPLESON's first operatic morning concert in the Royal Albert Hall came off on Wednesday with great success. All the leading artists of Her Majesty's Theatre, with the exceptions of Mdme Christine Nilsson, Signors Campanini and Galassi, took part in the programme.

M. EDMOND ABOUT has accepted an invitation to the festival of the News-vendors' Society, to be held on Saturday next, at Willis's Rooms.

MDME VIARD-LOUIS.—The last concert of the season (for the benefit of Mdme Viard-Louis and Mr Weist Hill) is to take place on Wednesday evening, June 18. If artistic zeal and indomitable enterprise merit success, this concert should be a "bumper."

SCRAPS FROM PARIS.

The nomination of M. Vaucorbeil as manager of the Grand Opera is still a favourite topic of conversation among musicians and lovers of the lyric stage. The critics, too, find in it a fruitful subject of discussion and comment. The last number of the *Ménestrel* contains the following remarks:—

"According to information we have received, it is very possible that M. Vaucorbeil may come to an understanding with M. Halanzier to enter upon his functions before the date at present fixed. This would enable him to begin, when necessary, the rehearsals of *Le Tribut de Zamorra*, by Charles Gounod, which the new management inherits by virtue of the agreement made by M. Halanzier. Thus, as we have already said, the score might be offered as a New Year's gift to the subscribers in 1880.—This summer the public will see the revival of *La Muette*, with it is to be hoped, Mlle Sangalli as Fenella. The celebrated *ballerina* has just bid us farewell, after the winter, in a brilliant performance of *Yedda*. Her place will be taken by Mlle Maury, the star of the Milan Scala, who was engaged by M. Halanzier last autumn, and who returns to Paris for two years. . . . Would not this be the time to carry out the projected plans so indispensable to the success of every new work produced here, namely:—1. The advancement of the proscenium on the present orchestra; 2. The re-erection and enlargement of the latter; 3. And the re-arrangement and moving further back of the orchestra-stalls? While, too, these alterations were being made, could not means be found for causing the currents of air to be carried from the stage into the front of the house instead of allowing the contrary to be the case? This would be singularly beneficial to the singers' voices. Then, too, some way must be found for rendering the new auditorium as good, acoustically, as the old one. And this, let the reader rest assured, is not impracticable. Taken all in all, the sonority is of good quality; it needs, therefore, only to be methodically concentrated and directed."

According to the new agreement, the manager of the Opera will be bound to bring out every year two works: a grand one in two, three, or five acts, and a shorter one (ballet or opera) in one or two acts. For non-fulfilment of this clause, the manager will have to submit to the deduction from the Government subvention of a sum equal to what the non-represented work would have cost. M. Halanzier could omit getting up a work by paying an indemnity of 20,000 francs. M. Vaucorbeil cannot withdraw from the management before the expiration of the legally stipulated seven years, except in the case of his having lost 100,000 francs, not counting previous profits.—A new Mephistopheles, M. Lorrain, has appeared in M. Gounod's *Faust*. He made a favourable impression and promises, as far as a first performance can be accepted as a guide, to become a favourite.

The season at the Opéra-Comique will terminate at the end of June. Among the additions to the company next autumn will be M. Grivot, who has been engaged by M. Carvalho for several years. The Minister of Fine Arts has asked leave of the Chamber to bring in a bill relative to this theatre. According to a law of 1839 the ownership of the house reverts to the State on the 1st January, 1880, until which period it belongs to a company who held it on a long lease. The building is in urgent need of repairs, but it would be necessary to wait for the expiration of the Society's lease, previously to carrying them out, except at the sacrifice of a considerable sum, since the Society would require to be paid their rent even while the repairs were going on. The bill it is proposed to bring in will obviate all these difficulties, because it will sanction an agreement conditionally made between the Minister of Fine Arts and the Society. By this bill the Society hands over the house to the State on the 1st May, 1879, that is to say, seven months before the expiration of its lease. By this session the Society is freed from all the costs and liabilities attached to their holding, and the State will benefit by a clear sum of 50,154 francs, since it will receive the rent for seven months, and also have full possession of the house to make all the repairs deemed requisite.

The entertainment recently given by the Dramatic Artists for the benefit of the sufferers by the inundations in Hungary produced no less than 31,000 francs, which tidy sum was duly handed over to the Minister of Fine Arts for transmission to the Hungarian authorities. What the receipts must be at the Fancy Fair to be given on the 7th inst. for the same good cause, it is almost impossible to predict. They must perforce be something abnormally large, unless the expenses are so likewise, for "every one" has made up his or her mind to be present, and the prices are simply

fabulous; a single seat on the first or second tier will cost 100 frs., and so on in proportion. It would be out of the question to describe all the attractions promised, but here is the musical programme:—

First part. "Marche Hongroise," Hector Berlioz; Brindisi from *Lucrezia Borgia*, Donizetti, sung by Mlle Rosine Bloch; "Car-naval," Guiraud, conducted by the composer; "Le Vallon," Gounod, sung by M. Faure, and conducted by the composer; "Réverie orientale" (first time) and "Waltz" from *Etienne Marcel*, Saint-Saëns, conducted by the composer; Duet from *La Muette de Portici*, Auber, sung by MM. Faure and Vergnet; "Marche héroïque de Szobody" (first time), Massenet, conducted by the composer.—Second part. Overture to *Sigurd*, Reyer, conducted by the composer; "Bolero" from *Les Vêpres Siciliennes*, Verdi, sung by Mlle Krauss; "Slow Waltz" and "Pizzicati" from *Sylvia*, "Caarda" from *Coppélia*, Léo Delibes, conducted by the composer; Air from *La Reine de Chypre*, Halévy, sung by M. Duprez; "Marche de la Marionette," Gounod, conducted by the composer; Quartet from *Rigoletto*, Verdi, sung by Mmes Krauss, Bloch, MM. Faure and Vergnet; and "Invitation à la Valse," Weber, scored by Hector Berlioz.

Among the names of the singers may be noticed that of Duprez. For the information of the older readers of the *Musical World*, it may be stated that this is the real, the celebrated, Duprez of former days, the Duprez of *Guillaume Tell* and so many other great works, as will be seen from the annexed letter addressed to the Chairman of the Committee of Management.

If an artist's obolus for the victims by the disasters of Szegedin may be accepted for the grand entertainment to be given shortly at the Opera, I feel courage enough and strength enough to offer, as an old artist of that national establishment, to go and sing the first notes, which certainly would also be the last I should be able to utter, in M. Garnier's theatre. The ex-tenor Duprez places himself at your disposal. In whatever way this most trifling offer may be received, be kind enough, my dear Sir, to believe me your obedient servant,

G. DUPREZ.

The following, taken from the *Revue du Monde Musical et Dramatique*, is a list of the theatres which have just closed, or will do so, as well as the dates of their closing: the Comédie-Française, the 31st May; the Variétés, *ibid.*; the Nouveautés, *ibid.*; the Fantaisies-Parisiennes, the 2nd June; the Ambigu, the 8th June; the Renaissance and the Odéon, the 15th June; the Athénée, the 20th June; the Vaudeville, the 25th June; the Opéra-Comique, the 30th June. The Châtelet and the Historique will also close, but it is not known on what date. The theatres remaining open will be the Grand Opera, the Gymnase, the Porte-Saint-Martin, and the Palais Royal.

SCALES NOT CHOPIN'S.

(To the Editor of the "Musical World.")

SIR,—If you will refer your readers to M^{me} Essipoff's programme, they will find "Tausig's arrangement" in brackets, and by asking any "neighbouring" or other musicseller for that arrangement, they will find all the scales and every note as the lively Annette played it. Since, however, you are giving explanations, would you kindly state on what grounds "La belle Alliance" between Essipoff and Montigny-Rémaury represents Russia and England? M^{me} Rémaury is appreciated to her deserts in England, which is saying a good deal; but does she really represent England as "la belle Annette" represents Russia?—Yours,

Mephisto.

June 3.

[Any but a "Mephisto" (or Mephilister) would have seen at once that "England" was a *lapsus calami*, France being intended as a matter of course (see *Musical World*, May 24). Tausig was a meddler and a ghoul, like the Abbate Liszt. If Chopin had wanted the scales, he could have added them without Tausig's or Liszt's co-operation, and would have done so with much less ventriloquial verbosity. We wonder that one so gifted as M^{me} Essipoff could take it into her little head and littler fingers to offend Chopin by unmeaning interpolations. Where is the author of "Notes upon Notes"? It is within his province to take up such matters, and chide such derelictions from good taste. Otto Beaub.]

TRIESTE.—M. Massenet's *Roi de Lahore* has been successfully produced at the Politeama Rossetti. The cast included Signora Giovanni, Signori Capponi, Aldighieri, and De Reszke. The conductor, Signor Faccio, was called on after the fall of the curtain.

SOUTH AFRICA.

(From the "Musical World" War Correspondent.)

Cape Town, April 28th, 1879.

Here we are at the great Kaap de Goede Hoop, safe and sound so far—not yet in Zulu clutches—not yet appointed Court Minstrels to the intrepid Ketchwayo! We have brought to a successful conclusion our series of concerts in Cape Town, where, despite the excitement over the Zulu war, the depressed state of things generally, and the number of rival claimants for popular favour, we have done well. We sang in the Mutual Hall, the best in town, and admirable in an acoustic point of view. The Scottish element was very strong in our audiences, and we have been told by more than one friend that we have been the means of uniting our countrymen together—welding them as it were while under the warmth of Scottish sentiment and song. The amusement population here is very small indeed, and when giving a number of entertainments you invariably see the same faces over and over again; just as, when walking the streets, you continually meet "familiar strangers"—to prove to one the smallness of Cape Town. The most numerous class here are the Malays, who present a truly picturesque appearance. The women flaunt all manner of gay-hued dresses—blue, pink, green, yellow, mauve, &c.—and when a wedding or feast calls for an extra chromatic spurt, it would take the entire establishment of Rowney to furnish the colour to portray it. The men sport large hats of basket-work that serve as well for umbrellas. Some of these Malays are very rich, but a social ban is upon them. They are not allowed into the front seats of concerts, and, altogether, are looked down upon by their white superiors. The Malays are exceedingly musical. In the beautiful evenings, beneath the starry "diamond fields" of air that are so charming in these latitudes, you hear the part-songs of the coolies—some of them singing at their windows—and now and again a string of them extending across the broad street, and shouting Christy Minstrel ballads to the accompaniment of guitar and concertina. They are very quick-eared; the latest song success is reproduced immediately in the streets of the Malay quarter. Next in point of number comes the Dutch element, which is very strong indeed. Cape Town is Dutch, and Dutch it will be for many a long day to come. The town is Dutch, the streets are country roads—dusty at mid-day and foul-smelling at night. The pavement is an institution yet to come, for what with the "stoops" or raised stone platforms in front of the houses and stores, the unfortunate foot-passenger has to be continually swerving off into the middle of the street, there to be in danger of his life from the reckless Malay cabbie or the Kaffir-driven dray. The Dutch language is universal, roughly speaking. The Scotch store-keeper speaks it, the Malay uses nothing else, the Cape Town "Boys," or descendants of St Helena immigrants, speak it, the Mozambiques speak it, so do the East Indian coolies, so do the "natives" to a man, woman, boy, and girl. You can walk through street after street of "Kaapstadt" and never hear one word of English. It is a truly heterogeneous place—two or three kinds of white folks and about a dozen kinds of "cullud pussons"—blacks, browns, yellows, half-castes, three-quarter castes, nineteen-eighteenth castes—the Mongrel City of the World. The city at first sight is "seedy," but relieved beyond expression by the sublime wall-like front of Table-Mountain, which arrests the eye and heaves itself up at you every moment of the day—an endless source of wonder. Now it towers up, sharply and clearly in clean-swept blue heavens, as if it were overhanging the city; again, a thin curtain of hot mist will drive it back a mile or two. Then will come the "Table-cloth," the only table-cloth that ever raised a human being above material things!—a grand mass of cloud, shining resplendent, and spread along the flat ridge of the mountain like a huge ostrich feather—a cloud that sometimes will actually pour down the great granite precipices in a perfect Niagara of vapour, melting away when it has plunged some three thousand feet down towards the base. Table-Mountain is a world's wonder, and its cloud-phenomena would impress the most stolid. The nearness of these wrathful clouds is what constitutes the great peculiarity of them, as if one were to get a Highland tempest served up at the breakfast table. While we were in Cape Town, the grape season was in full swing—the breakfast table was bountifully supplied with grapes every morning, and grapes met the eye at every street corner, purveyed by the fat Malay woman who takes the place of the British "apple-wife." But it takes away one's high estimate of the fruit to see a black coaling coolie from the docks walking along grasping a big bunch of grapes, and eating them with the juice running down his brawny begrimed arm. There are some fine points about Cape Town after all. Its suburbs are cool, sheltered retreats at the back of Table Mountain where all the well-to-do live. It has fine botanic gardens, and a mile of a beautiful avenue, delightful to walk in on hot afternoons or nights of full moon. The climate is on the whole endurable, especially about this

time (April) when the cool season is coming on. It is said to be very "vocal" weather, and a number of Italians here praise it without stint. I of course do not take into consideration that *bête noir* of the Cape, those dreadful "south-easters" that come tearing round the rugged flanks of the mountain—gales that are no doubt lineal descendants of those wild tempests that stayed the progress of the Flying Dutchman. These south-easters bluster and bully, and cow the inhabitants at stated intervals—sending the red dust flying, flinging gravel and pebbles fiercely in your face, and putting an artificial spasmodic kind of life into the place. Cape Town affords any amount of chances to an enterprising man. While the "labour" market is glutted to an almost unparalleled extent by Black and Yellow labour, there are many openings for the higher class of skilled artisans—plenty of elbow-roominess here, and things in general are not much, if any, dearer than at home. House rent may be more expensive, but food is cheaper. We found the charges of admission to concerts to be much higher than at home—as a rule they charge four and two shillings where two and one would be the British tariff. In the Eastern Province the disparity is even more marked, and at the Diamond Fields the tickets for entertainments are usually seven shillings and sixpence and five shillings—but that is 500 miles inland by coach. We are going to visit Kimberley, have a peep down the great "Gem-Pit," and go from thence across the Orange Free State, overland into Natal—so that we have our work cut out for us before the 26th August, which is the date of our starting for home.

In the way of entertainments the Cape has been very highly favoured of late. The Rev. Charles Clark, a Melbourne preacher, has been giving a series of lectures on Dickens, Thackeray, and Macaulay. Next came a party of Christys, followed by a circus, which has drawn crowded houses of Malays. Lastly, there has been a Mme Mendelssohn, a talented vocalist, assisted by Sig. Orlandini, a capital baritone, who have been giving a number of classical concerts with considerable success. The theatre is not in a very prosperous condition at present—scarcely worthy of being counted as a factor in Cape Town amusements. The attendance is woful, and that despite the attempts to galvanize business into life by means of military patronage, panoramas, and reduced prices. The people here aspire to be musical, and I can't say they are less musical than in any town of the same population elsewhere. They had a choral society which has broken up from internal dissension, just as we have seen kindred bodies come to grief in other colonial towns. Art would seem to be secondary to the spirit of rivalry and display inherent in *prima donna*, and a "misunderstanding" between a Wind and a String gives the finishing push to a toppling concern. There is what is known as the "Musical Society," under the conductorship of Signor Maggi, which devotes itself exclusively to the practice of orchestral pieces, and gives occasional concerts, of a semi-private nature, to the subscribers. The lover of music may find much to interest him, too, in a visit to St George's Cathedral, where a full choral service is most excellently performed. On the whole, we enjoyed our stay in Cape Town very much. We gave eleven performances there, and people prophecy even greater business for us in Port Elizabeth, or "Port Betty" as it is irreverently called, or "the Liverpool of South Africa" as it is grandiloquently, though truly, styled. With kindest regards, I remain, yours truly, DAVID KENNEDY, Junr.

THE RETREAT.*

There is a place I know of,
Where ever stirs the breeze,
The ground is white with snow of
Sweet-scented orange trees.
Afar off smiles the sea,
The fountain trickles slowly,
And above
The heaven is blue and holy.
O my love,
Would I were there with thee!

Tall lilies white and slender
Are there, and roses gleam;
The bird-song soundeth tender
As music in a dream.
Small flowers begem'd with dew
Sparkle like diamonds, moving
At the feet.
Love made the place for loving:
O my sweet,
Would we were there, we two!

Cool is the place and shady,
Amid the hills it lies,
And love groves sweet there, lady,
As sleep to weary eyes.
How happy should we be,
Enfolded and enfolding,
Rest and move
With only Love beholding.
O my love,
Would I were there with thee!

* Copyright.

B.

CONCERTS VARIOUS.

MIDLE ALICE ROSELLI gave her concert at Steinway Hall on Tuesday evening, May 27, with the assistance of Mdle José Sherrington, Miss Helen Meason, Signor Monari Rocca, Messrs W. H. Cummings and Theiler, vocalists, and Signor Tito Mattei, pianist. Mdle Roselli took part in a trio by Verdi, "Te sol quest' anima," with Messrs Theiler and Cummings; in a duet with Mr Cummings, "Una notte a Venezia;" Donizetti's "Che mi frena" (*Lucia*), with Messrs Cummings, Theiler, and Monari Rocca; in "Quanto Amore," from *L'Elisir d'Amore*, with Signor Monari Rocca (re-called), and in a quartet, "Bon Soir," by Carulli, with Mdme Enriquez, Messrs Theiler and Cummings. Besides joining in the concerted pieces enumerated, Mdle Roselli sang "Bell raggio" (*Semiramide*); Blumenthal's "My true love has my heart" (re-called), and Handel's *aria*, "A chi vive di Speranza." Each and all of these gave entire satisfaction, and the applause was as frequent as it was genuine. Mdle José Sherrington gave "Ombre legere," from *Dinorah*, with her accustomed spirit; Mdme Enriquez was deservedly "called" after "Che farò" (*Orfeo*), Mr Cummings was compelled to repeat "O ma maitresse" (Félicien David), and Signor Tito Mattei pleased all hearers by a facile execution of his solos, "Fête Champêtre," "Espoir," and "La Charnieuse." The accompanists were Messrs Alberto Visetti and Lindsay Sloper.

MISS FLORENCE WYDFORD'S concert was given on Thursday evening, May 29th, in the Surrey Masonic Hall, with the assistance of Mdme Lemmens-Sherrington, Misses Pulham and Wood, Messrs Pearson and Thurley Beale—vocalists. Miss Bessie M. Waugh was the pianist. The concert giver was re-called and heartily applauded after Sullivan's "Chorister," Blumenthal's "Old, old story" (encored), and "The Lost Chord" substituted, and the old Scotch song, "Call'er Herrin" (encored), and "Thady O'Flynn" given in response). Mdme Lemmens-Sherrington was compelled to repeat both her songs, "Farewell, dear hills of England" (the composition of M. Lemmens), and "The Kerry Dance" (Molloy). The other artists acquitted themselves to the satisfaction of the audience, who encored Mr Pearson in "The Anchor's Weighed." A similar compliment was paid to Miss Bessie Waugh's performance of a pianoforte piece entitled "Souvenir de Versailles." The concert ended with Gimaraes's trio, "My lady the Countess," sung by Misses Pulham, Wood, and Florence Wydford. Mr Alfred J. Eyre was the accompanist.

PROVINCIAL.

NORWICH.—St Andrew's Hall was well filled last night at the 16th concert of the Norfolk and Norwich Musical Union. The principal vocalists were Miss Maude Cornish (soprano), who has a voice of great sweetness, and obtained last year the Westmoreland Scholarship at the Royal Academy of Music; Miss Allitsen (contralto), Mr. H. J. Minus (tenor), and Mr J. H. Brockbank (bass). The first part consisted of Mr J. F. Barnett's cantata, *Paradise and the Peri*, which was produced in Norwich for the first time. It is a bright, sparkling composition, and favourably impressed the audience. The choruses were well rendered, "While thus she mus'd, her pinions fann'd" being especially good. The bass recitatives towards the conclusion and the *aria*, "Blest tears of soul-felt penitence," were given with power and expression by Mr Brockbank. In the second part Miss F. M. Morse played with brilliant effect the *Adagio* and *Presto scherzando* from Mendelssohn's pianoforte Concerto in D minor. Miss Allitsen's contributions, "Three fishers went sailing" (Hullah) and "When the tide comes in" (Barnby) were sung with ability; and Dr Bunnett's song, "The dream of other days," was effectively given by Mr Minus. Mr F. Bell's performance of Gade's clarinet solo, *Ballade* and *Allegro vivace*, also received well merited recognition. Of Dr Bunnett's efforts as conductor and accompanist it would be superfluous to speak. We congratulate him on the continued success of an institution in which he takes so lively an interest. —*Norfolk Chronicle* and *Norwich Gazette*.

BIRMINGHAM.—On Wednesday evening, May 28th, the members of Mr. A. J. Sutton's choir held their last concert of the season in the Masonic Hall. Among the more effective pieces given by the choir were the Prayer from Rossini's *Mosé in Egitto*, and a selection from Professor's Macfarren's *Joseph*, solos by Mrs Sutton, Miss C. Myers, Messrs Piercy and Smith. Mrs Sutton was greatly applauded in "I will open my mouth," and the choir in the Chorus of Shepherds. Weber's Mass in G, solos by Mrs Sutton, Miss Parker, Messrs Piercy and Myers, was also well rendered. In the second part the ladies of the choir gave Mr A. J. Sutton's "Sage advice," which was listened to with much interest. Sir W. Sterndale Bennett's part-song, "Come live with me and be my love," and Mr A. J. Caldicot's (of Worcester), "Humpty Dumpty," both received unanimous applause. Misses Jackson and Donaldson played a duet on airs from *La Figlia del Reggimento*, repeating the last movement by general desire. The concert altogether gave satisfaction to an appreciative audience.

THE MOORE CENTENARY FESTIVAL.

(From a Correspondent.)

Wednesday the 28th day of May, 1879, will be a memorable one in the musical annals of Dublin. Dublin has at no particular time shown itself partial to large musical demonstrations or festivals of any kind, but the centenary of Thomas Moore, Ireland's greatest poet, was an occasion which should not be allowed to pass without the Irish nation testifying in some respect their admiration for their Poet-King. Four months ago a committee under the presidency of the Lord Mayor (Sir J. Barrington, Kt.), was organized, a small one at first, but one which after some time swelled into large numbers. Literature and music, the clergy, the nobility—every class and creed was represented on this committee, which had undertaken to celebrate the centenary of Moore in a fitting manner. Two odes were written for the occasion—one by D. F. McCarthy, Esq., the other by S. N. Elrington, Esq., which latter was ably treated as a choral fantasia by Professor J. W. Glover. For the last twenty years Professor Glover has been identified with the performance of an annual concert of Irish music taking place on Moore's birthday and other musical celebrations in which Moore's melodies predominated. All this tends to show that the Professor (always a great admirer of Moore), as one of the conductors of the Centenary Festival, was the right man in the right place. Two musical performances took place, one in the daytime and the other on the night of the celebration.

The day concert was more of a literary nature, and comprised an oration by Lord O'Hagan and a recital of the Centenary Ode, of Mr D. F. McCarthy, by the Rev. Chancellor Tisdale. The artists engaged for the musical portion of this concert were Miss Marriot and Messrs McGuckin and Santley. The conductor being Mr J. Robinson.

The evening celebration was of the popular kind. People's prices were charged, and the result was that long before the concert commenced the large Concert Hall was crammed and hundreds had to go away unable to gain admission. The concert opened with a grand chorus, "O the light entrancing," with organ accompaniment by Mr Jas. Mackey, Junr., and grand band of fifteen harps, (a special feature in the evening concert). A number of Moore's melodies were then sung as solos and duets by Mesdames Gedge, Scott-Hennell and Messrs McGuckin, H. Lane, and R. W. Smith. The grand choral fantasia or musical ode "One hundred years ago," words by S. N. Elrington, Esq., the music by Professor Glover, was performed between the parts, for the first time, and met with a cordial reception. It opens with a tenor recitative and solo, then a solo for bass and a quartet, "Raise, brothers, raise." It concludes with a song for soprano, "Our native land" (excellently rendered by Mdme Gedge), and a grand cabaletta, "Spellbound by Moore's melodious lyre." The rich soprano voice of Mdme Gedge (a native of Dublin) has greatly improved since she was last heard here, her interpretation of the beautiful Irish melody, "Innis fail," was received with great applause.

The evening concert was such a success that it was repeated on Saturday, the 31st May. A loan collection of relics of Moore was on view, and hundreds flocked to the room in which they were exhibited. Every object seemed to attract interest. The letters and manuscripts of the poet, the portraits of himself and family, and views of his residence were in turn inspected, special regard being paid to his harp and piano. Looking at the latter, a little old-fashioned feeble instrument, one could not help thinking how Moore would have revelled in one of the "grands" of the present day.

H.M.

LONDON BALLAD CONCERTS.—An attractive programme was provided last Saturday. Mr Edward Lloyd being unable to appear, his place was efficiently supplied by Mr Henry Guy. Miss Emma Thursby, who has been received with much favour at these concerts, was greatly applauded in Gounod's "Message of Love" and "Baby Mine;" Mr Sims Reeves in "The Requit," Mr Santley in the "Arethusa," and Miss Mary Davies in "Twickenham Ferry"—all received a warm welcome. Nor should we forget the admirable rendering of Philp's "Hop Pickers" by the London Vocal Union. The last concert will take place on the 14th inst.—*Graphic*.

LYONS.—A new four-act opera, *Les Malatesta*, has been produced at the Grand-Théâtre. The words and music are by M. P. Moreno, an amateur. It is entirely deficient in originality, but the audience—most of them probably friends of the composer, or persons sent in by him—out of pure politeness, applauded now and then. The success was null, and, as the work cost a great deal to get up, the manager, under ordinary circumstances, would be a heavy loser. Luckily for that manager, M. Moreno, who, besides being an amateur, is a rich banker, pays all expenses.

MUSIC AND IMMORTALITY.

Certain messages are, we believe, inspirations, something "breathed into" the mind by other intelligences. Good music is not made, it comes. Whence? The musician cannot say. The thought comes to him; he expresses it; the world is astonished and subdued by it. It is a language which, though we know not how or why, speaks with power, and reaches the utmost depths of the human heart. If the great thoughts of great musicians are really communicated to them and not originated by them—and we confess ourselves unable to account on any other hypothesis for ideas of such overwhelming grandeur—then there must be beings in a state of consciousness higher than ours, and the existence of such beings suggests that, as some men are now capable of receiving, and others of understanding, their messages, the human mind may, and probably does, enter at death into some such new mode of life as theirs.

Another aspect of the case suggests itself. Is it possible to believe that the great masters, who could conceive and write down such glorious music, did not also conceive music infinitely more glorious, which even they could not write down? The Apostle Paul heard things which it was not lawful to utter; every cultivated and inspired musician hears within his own soul music which it is not possible for him to write; and if Beethoven, Mozart, Haydn, Handel and Spohr heard and wrote things so great, how immeasurably greater must have been those things which they heard but could not write, things too refined, too ethereal, too spiritual, too glorious, to be either put down on paper or transmitted to other minds through the comparatively coarse and gross medium of voices and instruments? Men of far less power than these men have heard such music—not imagined but heard it; what then must have been heard by these giants of music? Tartini's dream may be no myth, after all; many other men have heard ravishing sounds which, to their lasting regret, they found it impossible to play or write; the great leaders of music must have heard such music over and over again. Where did it come from? and where, in all similar cases, does it come from—this music, so sweet and delicious that to hear it affords the most exquisite pleasure, and not to be able to reproduce it is in itself almost a torture? Whence come these strains, which some men hear often, to describe which words fail, and to reproduce which our means are utterly inadequate? They come—if we are not mistaken—from another sphere of existence, and another order of beings; they come as messages through the darkness which surrounds us—messages to assure us that our unutterable yearnings after immortality are not altogether in vain. Why should not this be so? Why should not music, as conceived by its greatest masters, be regarded as an evidence that there is an existence in store for us brighter, purer, higher, more ethereal than this? The music we mean—the music which comes to the soul alone, and which the hands cannot play nor the pen write—is spiritual; sounds produced without the vibrations of strings or columns of air, and heard without the medium of brain and nerves; and withal, it is real, and realized and enjoyed by living men as truly as though produced by the ordinary means and heard through the usual channels. This is why we contend that music of the kind we describe—and of its existence there is no doubt—is presumptive proof of life hereafter; it exists, but it is not in any way material, and the faculty which enjoys it may—we believe it will—endure after the body has dissolved. A recent poet beautifully says:—

"From every dawn to every night
We toil to live—and toiling, think
How far we may be from the brink
Of that Perhaps which may be Light;
Without, creeds change with every breath;
The only certainty is Death."

But we venture to suggest that the unbidden thoughts of the world's great minds are proof positive that there is a world of thought outside man, and that this outside world of thought is not a "Perhaps," but as much a certainty as is Death itself. Whatever its nature, or locality, or purpose, it exists; this being so, there must be intelligences not human, and an existence without a "body" like anything that we have knowledge of; and in that case, the human *Ego*, which, in the flesh, is capable of receiving a message from this world of thought outside itself, may, out of the flesh, be a denizen of that world, and be itself a giver of messages to others. Beethoven must have conceived unutterable harmonies which he never wrote; does not the fact of his having heard them suggest plainly and irresistibly that, the impedimenta removed at death, he enjoys to the full in his present state of being those unutterable things which before death he sometimes heard? And if the hearing of these things does not prove us immortal, is not music the art which of all others brings us nearest to immortality? The other arts portray, at best, the kingdom of nature; music is a message from an invisible world which is not nature, but higher, brighter, and more lasting. This is why music

is the divinest of all the arts, and must ever remain, to those who are capable of understanding its messages, a splendid earnest of that immortality for which man instinctively yearns!

Relics of Handel.

Under the above heading a letter has been addressed to *The Times*, by Mr Walter Maynard—Hardmain Walter, Retlawdranyam, or Dranyamelabretliwretlaw, as he is severally denominated.



"SIR,—The original anvil and hammer of Powell, 'the harmonious blacksmith' of Whitechurch, from which Handel composed his celebrated melody, may be a curiosity and unique in its way, but it has most certainly no associations with the mighty master except those which exist in the imaginations of the deluded.

"The famous air in No. 5 of the *Suites de Pièces pour le Clavecin*, was originally christened 'The Harmonious Blacksmith' by Lintott, a music publisher at Bath, who, on being asked why he so called his edition of the music, replied that his father was a blacksmith, and that it was one of his favourite tunes. In 1820, 100 years after the piece was first published, a newspaper writer of the time concocted the tale of the blacksmith's shop, and Mr Richard Clarke was deceived by the fiction. Mr Clarke went to Edgware, found out the descendant of Powell, the blacksmith, whose shop was near Canons Park, bought the anvil, and satisfied himself that he had verified the newspaper writer's account of an incident in Handel's life. A more absurd delusion never existed.

"As Schœlcher, Handel's biographer, says, 'the "Harmonious Blacksmith" has been published a thousand times under that title, but Handel himself never called it so; the name is modern.' The air is found in a collection of French songs printed by one Christopher Ballard, in 1565. It is not likely an English blacksmith ever heard it, and still less probable that Handel, with his love of finery and dignified manners, would have adopted an air heard under the circumstances believed in by Mr Clarke. The sooner the anvil that figures in lot 485 at Messrs Puttick's approaching sale stands on its own merits the better.—I am, Sir, yours obediently,

"WALTER MAYNARD.

"Ravenston House, Farquhar Road."

M. Schœlcher is apter at the defence of barricades and the flaying of Napoleons than at discussing Handel. He boasts that he is no musician, and triumphantly proves it.—D. B.

MR PROUT'S "HEREWARD."—Mr Ebenezer Prout's secular cantata, *Hereward*, set to a libretto by Mr Grist, who has found his materials in Mr Charles Kingsley's *Hereward the Wake*, was performed on Wednesday night, at St James's Hall, with great success, under the direction of its composer. The members of the Hackney Choral Association, who, under Mr Prout's own guidance, have for some time been doing excellent service at the East End of London, were the chief performers. Though nowhere strikingly original, the music of *Hereward* has much to recommend it, as the work of a practised scholar, versed in all the secrets of his art, but who would do wisely to leave Wagner and his theories alone. What are "Leitmotives" to Mr Ebenezer Prout, or Mr Ebenezer Prout to "Leitmotives?" He may use them ever so freely without becoming a Wagner. The slavish deference to this dogma of the school of "the Future" is taking the form of sheer affectation. Anybody can employ the same expedient, which runs the risk of degenerating into a trick. Mr Prout's solo vocalists were Misses Mary Davies and Marian Williams, Mrs Osgood, and Mr Barton McGuckin, who helped materially to complete a generally effective performance.—*Graphic*. [We shall return to the subject.]

MR "F. C. B." was at the Olympic on Thursday night, with *The Mother*. He afterwards heard half an act of *Faust*, where, instead of finding Mrs Arthur Sketchley Brown, he saw his own shadow reflected in the deep-set eyes of Christine Nilsson. "Biftek" to follow, as matter of course.

WAIFS.

Sig. Masini, the tenor, is at present in Milan.

A new theatre is being constructed on the Lido, Venice.

Mad. Lucca of Milan has purchased Herr Ignaz Brüll's *Goldenes Kreuz* for Italy.

During the stay of the Czar at Livadia, there will be a short season of Italian opera.

Joseph Hellmesberger, Junr., is appointed *Concertmeister* at the Imperial Operahouse, Vienna.

A comic operetta, *Il Segreto della Duchessa*, by Sig. Dell' Orefice, has been successful in Naples.

A successful performance of Dr Ferdinand Hiller's *Ver Sacrum* was recently given at Torgau.

A new opera, *Thusnelda*, by C. Grammann, composer of *Melusine*, is in preparation at Wiesbaden.

Die Bürgermeisterin von Schorndorf is the title of a new opera by Herr Reissmann. (*Is it possible?*)

The Brussels Société de Musique will shortly produce an idyll, entitled *Narcisse*, by M. Massenet.

The pecuniary result of the late season at the Théâtre de la Monnaie, Brussels, is a small deficit.

This year will be the centenary of Paisiello's *Barbiere di Siviglia*, first produced at St Petersburg in 1780.

Señor Padilla and Mdle Artôt-Padilla have terminated a successful concert tour in the north of Germany.

The project of Minister Magliani to impose a tax upon theatres in Italy is raising a strong spirit of opposition.

A new periodical, *El Compas*, devoted to the interests and progress of musical societies, is published at Barcelona.

M. Castelmarty, the basso, has been engaged by Mr Strakosch for America. (Or for America by Mr Strakosch?)

A niece of Schubert's was recently married in the Schottenkirche, Vienna, to Herr Carl Siegmund, railway engineer.

Auber's *Lac des Fées* has re-appeared, after the lapse of many years, in the bills of the Royal Operahouse, Berlin.

The Spanish Figaro Estudiantina, which visited Paris during the Exhibition last year, has now cropped up in Brussels.

Johann Strauss is working at two comic operas; one to be produced at the Theater an der Wien is a continuation of *Die Fledermaus*.

Turin, already well provided in this respect, will shortly boast, on the Corso San Maurizio, a new theatre to contain 1,600 spectators.

Le Nord announces that the Emperor of Japan has resolved to devote 2,000,000 (of francs) to a first-class Italian operatic company.

A new opera, *Rienzi*, by Signor Luigi Ricci, will probably soon be produced at the Fenice, Venice. (No more of *Rienzi*, please.—BLIDGE.)

Theodor Wachtel appeared on Whit Monday at the Imperial Operahouse, Vienna, for the benefit of the Pension Fund, as Raoul in *Les Huguenots*.

The Grand-Duke of Hesse has appointed Herr Wünzer director of the Theatre and Court Concerts, Darmstadt. (*Poor dreary Darmstadt-in-Wünzer!*)

Herr Niemann has been singing at Darmstadt in *Tannhäuser*. (We have heard of *Tannhäuser* in Darmstadt, but never of Darmstadt-in-Tannhäuser.)

Signor Ferdinando Morini, for many years director of the Philharmonic Society, Florence, died recently, aged eighty-nine. (He must have been aged.—BLIDGE.)

M. Naudin, the tenor, intends, it is said, to retire as a singing master in Barcelona. (A singing master is a *rara avis*. They who sing don't teach; they who teach don't sing.)

The following Italian theatres will remain closed next year:—the Pergola, Florence; the Bellini, Palermo; and the Carlo Felice, Genoa, as well as, probably, the San Carlo, Naples.

Signor Carlo Boniforti has been appointed professor of composition at the Milan Conservatory, where he was previously professor of counterpoint. (*L'un vaut l'autre* in the case of Boniforti.)

A new opera, *Un Matrimonio impossibile*, has been produced at the Teatro Altieri, Turin. (The composer, Sig. Ferrus, was called on 1,700 times the first night, and 2,400 times on the second. He also took snuff.—DR BUDGE.)

Rossini's *Stabat Mater* is to be sung by a choir of 125 voices, with complete orchestral accompaniments, on Trinity Sunday evening, June 8th, after the seven o'clock service, at St Andrew's, Tavistock Place, Tavistock Square. Mr John Stedman is the director of the choir at this church. The Incumbent, Archdeacon Dunbar, preaches morning and evening.

During the performance at Chieti of a new opera, *L'Assedio di Cesarea*, the composer was called on forty times. (4,000 times.—DR BUDGE.) *Quousque tandem abutere, O Italia, patientia nostra?*

SIGNOR FOLI'S "HENRY THE FOWLER."—As the King (in Lohen-grin) Signor Foli recalled that era in monarchical history when rulers were chosen as much for their imposing stature as for any less obvious quality. He looked a fit chief of men, and generally made acceptable this latest addition to his repertory.—*Daily Telegraph*.

WHEN ONCE AGAIN!*

(Impromptu for Music.)

When that long-yeard'd for "Once again!"

Shall come, to us will seem

These weary years of passionate pain

As only some sad dream.

For tho' I pine by day and night

Thy low, soft voice to hear,

And start from sleep in mad delight

When dreaming thou art near.

To only shiver back with moan,

As reason telleth me,

Thy face, thy form, thy touch, thy tone,

Were slumber's phantasy.

Yet even now, O love, I know,

When once again my kiss

Shall press thy brow, e'en this dark woe

Will be forgot in bliss.

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A SOLDIER'S DAUGHTER.

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